SOTHEBY & CO.
34 & 35, NEW BOND STREET, LONDON, W.1

CATALOGUE

OF

THE IMPORTANT COLLECTION

OF

FINE ENGLISH PORCELAIN

The Property of the late Sir Bernard Eckstein, BT.

(SOLD BY ORDER OF THE EXECUTORS)

Day of Sale:

TUESDAY, the 29th of MARCH

At ELEVEN o'clock precisely

1949

Illustrated Catalogue (40 Plates)

CONDITIONS OF SALE

I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again.

II. No person to advance less than 1s.; above five pounds 5s., and so on in proportion.

III. All lots are put up for sale subject (*a*) to any reserve price imposed by the seller and (*b*) to the right of the seller to bid either personally or else by any one person who may be the Auctioneer.

IV. The purchasers to give in their names and places of abode, and if required, to pay down 10s. in the pound or more, in part payment of the purchase money; in default of which the lot or lots purchased may be immediately put up again and re-sold.

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VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good any loss arising from the re-sale, together with the charges and expenses in respect of both sales.

To prevent confusion no purchases can be claimed or removed during the sale.

Messrs. SOTHEBY & Co.
are prepared to execute bids, and in addition to advise intending purchasers as far as possible, if requested by them to do so, without making any charge for either service. Lots will be procured as cheaply as is permitted by other bids or reserves, if any.

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CATALOGUE

OF

THE IMPORTANT COLLECTION

OF

FINE OLD ENGLISH POTTERY AND PORCELAIN

The Property of the late Sir Bernard Eckstein, Bt.

(SOLD BY ORDER OF THE EXECUTORS)

COMPRISING

ENGLISH POTTERY

INCLUDING

AN EARLY SET OF LAMBETH DELFT "MERRY MAN" PLATES

A FINE SERIES OF SALT-GLAZE BEAR JUGS AND RALPH WOOD FIGURES

VERY FINE ENGLISH PORCELAIN

FINE WORCESTER WARES OF THE DR. WALL PERIOD

RICHLY DECORATED WITH RARE SCALE-YELLOW, CLARET, APPLE-GREEN AND SCALE-BLUE GROUNDS, PAINTED BOTH BY FACTORY AND "HAUSMALER" ARTISTS

ALSO

A VERY RARE PAIR OF FIGURES OF GARDENERS

RARE BOW PORCELAIN FIGURES AND GROUPS

A PAIR OF THE CELEBRATED COOKS; A "DUESBURY-DECORATED" FIGURE OF KITTY CLIVE;

A MOST UNUSUAL GROUP OF HARLEQUIN AND COLUMBINE;

A BRILLIANT ARRAY OF BIRDS INCLUDING PHEASANTS, PARROTS AND BUNTINGS;

ALSO

A PAIR OF FINE BOW DISHES "OUTSIDE-DECORATED" BY GILES

SUPERB CHELSEA PORCELAIN

TWO RARE EARLY WHITE GROUPS OF "GANYMEDE AND THE EAGLE" AND "EUROPA AND THE BULL";

AN ATTRACTIVE WHITE HEAD OF A BABY BOY;

A PAIR OF EXTREMELY RARE PRIMITIVE FIGURES OF A VENDAGEUR AND COMPANION;

A REMARKABLE COLLECTION OF RICHLY DECORATED VASES, CACHEPOTS AND BOUGH POTS, WITH CLARET, "MAZARINE BLUE", GOLD, TURQUOISE AND YELLOW GROUNDS;

SCENT BOTTLES, BONBONNIERES, MINIATURE FIGURES AND A PAIR OF FINELY MODELLED BUSTOS;

AN IMPRESSIVE SERIES OF GOLD ANCHOR PERIOD FIGURES AND GROUPS INCLUDING FOUR RARE MASQUERADERS, CLASSICAL GODS AND PUTTI AS THE SEASONS, A PAIR OF LARGE FIGURES OF AN ACTOR AND ACTRESS; GROUPS OF PEASANTS AND A MAGNIFICENT LARGE GROUP OF THE ROMAN CHARITY

ALSO

MANY VERY FINE AND IMPORTANT FIGURES OF THE RED ANCHOR PERIOD;

A RARE FIGURE OF A CHINESE BOY; A MAPSELLER;

TWO EXAMPLES OF THE WELL-KNOWN "DANCING GROUP";

A CHARMING GROUP OF PANTALOON AND COLUMBINE;

TWO COLOURED FIGURES OF THE FAMOUS "NURSE AND CHILD";

AND

THREE SUPERB FIGURES OF SATURN, MARS AND DIANA

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY & CO.

C. G. DES GRAZ, C.B.E. C. V. PILKINGTON. P. C. WILSON. J. C. BUTTERWICK.

Auctioneers of Literary Property and Works illustrative of the Fine Arts

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.1

On TUESDAY, the 29th of MARCH, 1949

AT **ELEVEN** O'CLOCK PRECISELY

On View at least Two Days Previous (Not Saturdays)

Catalogues may be had

Illustrated Catalogue (40 Plates)

A Printed List of all Prices and Buyers' Names at this sale can be supplied for two shillings, and for all sales at low subscription rates.

Sir Bernard Eckstein Collections

GOODS AND SERVICES (PRICE CONTROL ACT), 1941

The attention of buyers purchasing goods (including second-hand goods) for resale in the course of their business is directed to the above-mentioned Act and the Maximum Prices Orders and the Restrictions of Resale Order made thereunder.

CATALOGUE

OF

THE IMPORTANT COLLECTION

OF

FINE ENGLISH PORCELAIN AND POTTERY

DAY OF SALE:

Tuesday, 29th March, 1949

AT **ELEVEN** O'CLOCK PRECISELY

The Property of the late Sir Bernard Eckstein, BT.

(SOLD BY ORDER OF THE EXECUTORS)

ENGLISH POTTERY

1 A LAMBETH WINE BOTTLE of small size, with grooved loop handle, the globular body inscribed "*SACK*" and *dated* 1645 above an elaborate interlaced scroll in blue, the neck with reinforced lip, $6\frac{3}{4}$*in.*

*** From the Collection of Lord Revelstoke.

F. H. Garner in *"English Delftware"* illustrates a similar bottle, dated 1647, pl. 9A; see also Hodgson, no. 249, p. 70 and G. E. Howard *Trans. E.C.C.*, no. 3, 1935, p. 7, pl. 1.

[*See* ILLUSTRATION, PLATE I]

2 ANOTHER LAMBETH WINE BOTTLE, similar to the former but with plain loop handle and more bulbous body, inscribed in blue *"CLARET"* and *dated* 1646 above a loosely interlaced scroll, 6½*in.*

*** Formerly in the Collection of Lord Revelstoke. Said to have belonged to Horace Walpole and to have been included in the Strawberry Hill Catalogue.
See Schreiber Catatalogue, pl. 1, no. 4 and Hodgson, p. 71, no. 251.

[*See* ILLUSTRATION, PLATE I]

3 AN EARLY SET OF SIX LAMBETH "MERRY MAN" PLATES of octagonal shape, the slightly sunk centres painted in light blue with the numbered verses within cartouches formed of winged and crowned griffons, cherubs and pendant tassels, within double line borders round the well, 7⅝*in.*

*** From the Collection of Lord Revelstoke.
See Garner, op. cit., pl. 13 and Hodgson, pp. 96, 106 and 107 for various styles of this popular set.

[*See* ILLUSTRATION, PLATE I]

4 A SALT-GLAZE BEAR JUG, decorated all over with shards, the moveable head with an " S "-scroll collar picked out in dark brown clay, as are also the eyes, arms, whistle and feet, a chain attached to the nose, 8¾*in.* 2

5 A BROWN-GLAZED BEAR JUG of good quality, with almost cylindrical body, covered with shards, grasping a dog, the eyes, nose, collar, chain, feet and dog's head in a warm brown glaze, 10⅛*in., probably Nottingham* 2

*** From the Revelstoke Collection.

6 ANOTHER BEAR JUG in white with moveable head, in rather grotesque attitude with front legs thrust out, the eyes, teeth and claws picked out in dark brown slip, 8¾*in.* 2

7 A PAIR OF AMUSING MARTINWARE BIRDS, commonly known as " The Conspirators", with moveable heads and very attractive expressions, in brown, grey and blue glazes, on wooden bases, 11½*in., R. W. Martin & Bros, London and Southall, incised marks* 2

*** See an article on " *The Martin Brothers* ", by Ernest Marsh in *Apollo*, October 1944, p. 94, fig. 1.

8 POLITOS MENAGERIE. A Staffordshire Model in coloured glazes of the well-known menagerie, inscribed round the border " *Politos Menagerie of the Wonderfull Burds and Beasts from most parts of the World* ", 11½*in.* ; and three Doulton brown-ware Flasks of Lloyd George, Asquith and Balfour, the stoppers in the form of silver top-hats, 8¾*in.* 7

9 A SALT-GLAZE BEAR JUG with moveable head, clutching a dog, the collar of the neck with dark brown slip roundels, the ears, eyes and claws picked out in similar tints, $8\frac{3}{4}$*in.* 2

*** Formerly in the Collection of Lord Revelstoke.

[*See* ILLUSTRATION, PLATE II]

10 ANOTHER, somewhat similar to the preceding, but with the four legs thrust out in front, roughly covered with shards, the collar with a double row of dotted ornament, 10*in.*

*** Rackham illustrates a similar jug in the Catalogue of the Schreiber Collection, vol. 2, pl. 13, no. 84.

[*See* ILLUSTRATION, PLATE II]

11 A MINIATURE BEAR JUG with moveable head, loop handle at the back, the arms clutching a dog in front, the head with eyes picked out in brown, the tongue, which is hanging out, is similarly coloured, $3\frac{1}{2}$*in., rare*

[*See* ILLUSTRATION, PLATE II]

12 A RARE BEAR TEAPOT, with moveable head in halter-like harness, holding a cream-glazed spout in both fore-paws, a loop handle also in cream at the back, the remainder in dappled dark brown and creamy-yellow lead glazes, $6\frac{3}{4}$*in.*

*** A similar teapot with a monochrome dark brown glaze is illustrated by Rackham and Read in "*English Pottery*", pl. 45, no. 78 and is attributed to the Midlands.

[*See* ILLUSTRATION, PLATE II]

13 A SALT-GLAZE FIGURE OF A RABBIT with fine agate veining, the ears picked out in blue, and two 'scratch blue' markings on the front, the eyes picked out in brown, $4\frac{1}{4}$*in.*

*** From the Collection of Lord Revelstoke.
The technique is seen on another rabbit illustrated by Rackham and Read, op. cit., pl. 93, fig. 163.

[*See* ILLUSTRATION, PLATE III]

14 A RALPH WOOD DRINKING CUP, "*When the Devil smiles the Pope frowns*", the tiered crown in green, the orb in blue and the cross finial also in green, the two double masks in cream and manganese flanked by green and blue acanthus leaves and with a border of oak leaves and acorns in green round the base, 6*in.*

*** From the Collection of Captain R. K. Price, Sotheby's 11th May, 1934, and illustrated in the catalogue, no. 38.
Illustrated by Price in "*Astbury, Whieldon and Ralph Wood Figures and Toby Jugs*", pl. 38, no. 67; see also Frank Falkner, "*Wood Family of Burslem*", pl. 15, fig. 69.

[*See* ILLUSTRATION, PLATE III]

15 A MINIATURE TOBY JUG, *by Ralph Wood*, holding a jug on his left knee the foam of which is overflowering, with pale manganese hat, hair and face, his coat and breeches in ochreous yellow, the octagonal tiered base covered with an olive-green glaze, the underside in biscuit, 7½*in.*

*** From the Collection of Captain R. K. Price, Sotheby's May, 1934, illustrated by Price, op. cit., pl. 43, no. 4.

[*See* ILLUSTRATION, PLATE III]

16 A RARE "HARE-HEAD" RHYTON, most realistically modelled and coloured in natural tints, the ears pricked and standing high above the head, the rim with gadroon and line border in turquoise on a cream ground, 6⅞*in.*

*** Formerly in the Collection of Lord Revelstoke.

[*See* ILLUSTRATION, PLATE III]

17 A RALPH WOOD FIGURE OF "SIMON" standing against a tree trunk, his arms folded across his chest and his head looking down to his right, wearing bright yellow breeches and white shirt, his jacket, hat, tree-trunk and base covered with a drab brown glaze, 8⅞*in.*

*** See Frank Partridge "*Ralph Wood Pottery*", p. 17, no. 95.
Probably modelled by John Voyez after a Luneville original by Paul Louis Cyffle.

[*See* ILLUSTRATION, PLATE IV]

18 A RALPH WOOD FIGURE OF VENUS standing on rocky base, her left hand resting on a dolphin's tail at her side, Cupid on her other side, lightly draped in green and aubergine cloak with gilded lining (*repaired*), supported on a rectangular plinth moulded with classic urns between gadroon and florette borders, with a light aubergine glaze also showing remnants of gilding, 11*in.*

*** From the Collection of Capt. R. K. Price, Sotheby's 11th May, 1934.
See Frank Falkner "*Wood Family of Burslem*", pl. 8, no. 32 and Partridge, op. cit., p. 21, no. 61 for model.

[*See* ILLUSTRATION, PLATE IV]

19 A RALPH WOOD GROUP OF ST. GEORGE AND THE DRAGON, the roan horse with flowing mane and cream saddle, St. George in blue tunic with yellow sash and manganese plumed helmet, the dragon in green lying defeated on the blue base, 11*in.*

*** From the Halliburton Collection.
Frank Falkner illustrates another of these well-known models in "*The Wood Family of Burslem*", pl. 6, no. 27 ; see also Partridge, p. 39, no. 57.

[*See* ILLUSTRATION, PLATE IV]

WORCESTER PORCELAIN

20 A WORCESTER PLATE from the so-called "Bishop Sumner" service, the centre decorated in "famille-verte" style with kylin and *feng* bird, the rim with panels of kylins, flowers and deer, 8⅝*in.*, *open gold crescent mark*; a double-handled Chocolate Cup with somewhat similar pattern and a rare fluted Cup and Saucer with panels of Chinese figures in "famille-rose" on a red scale ground; *Wall Period* 4

*** For first and last see Hobson "*Worcester Porcelain*", pl. 35 and pl. 40; Drane Catatalogue, p. 29, no. 455 and no. 198 and Frank Lloyd Catatalogue, pl. 1, no. 2, pl. 6, no. 29 respectively.

21 A WORCESTER TEAPOY and Cover with deep matt blue ground, decorated on both sides with plump exotic birds within oval panels outlined with slight gilding, single gilt leaf sprays between, 5½*in.*; and a scale blue Milk Jug and Cover with gilt rocaille panels of exotic birds, with smaller panels of insects between, 5¼*in.*, *both with square fret marks*; *Wall period* 4

*** Both from the Thomas Berners Collection.

For a similar teapoy see Hobson, pl. 9, fig. 1 and for second Frank Lloyd, pl. 63, no. 296.

22 A WORCESTER SUCRIER AND COVER decorated with festoons of flowers carried through alternate fan-shaped and circular reserve panels on a matt blue ground enriched with gilt leaf sprays, 4*in.*; and a scale-blue fluted Spoon Tray with gilt rocaille panels of birds and insects, and an oval panel of fruit in the centre, 6⅛*in.*, *open blue crescent mark*; *Wall period* (*for first cf. Drane Catalogue, no.* 176, *p.* 12, *and Frank Lloyd Catalogue, pl.* 69, *no.* 333) 3

*** The last from the Thomas Berners Collection.

23 A PAIR OF WORCESTER PLATES painted in the centre with exotic birds within matt blue and richly gilt cornucopia-shaped borders with wreaths of flowers issuing from the base of the cornucopiae, gilt dentil border to the shaped rims, 6¾*in.*; *Wall period* 2

24 A RARE WORCESTER TEAPOY, of cylindrical-shouldered shape with elongated panels of exotic birds in colours alternately on the ground and perched in pendant boughs, gilt surrounds on a matt blue ground, the cover with panels of fruit, 5*in.*; and a fluted Spoon Tray from the same service, *both marked open crescent in blue*; *Wall period* 3

*** Formerly in the Thomas Berners and Drane Collections.

The teapoy illustrated by Hobson in colours, pl. 65 and Thorpe, *Apollo*, Sept. 1933, p. 151.

This so-called Duchess of Kent Service is discussed by H. R. Marshall in *Apollo*, March 1945, p. 58.

25 A WORCESTER SMALL VASE of inverted pear shape with short trumpet neck, decorated with elaborately gilt scroll and trellis outline panels containing brilliantly coloured birds in landscapes on a blue ground with gilt flower sprays, 5¼*in.*, *script W mark*; and an attractive miniature double-handled Vase with gilt panels, containing festoons of flowers on a scale-blue ground, 3½*in.*, *blue crescent mark*; *Wall period* 2

*** Both from the Thomas Berners and Drane Collections.

26 A WORCESTER SCALE-BLUE CHOCOLATE CUP AND STAND of fluted double-ogee outline, finely painted within gilt rococo panels with pseudo Chinese musicians in the style of Pillement, divided by small panels of birds and flowers, *square fret mark* ; *Wall period* 2

*** This unusual pattern is illustrated by Hobson, col. pl. 85 and pl. 81 ; see also Honey (Faber, 1948), pl. 91a, and Frank Lloyd Cat., pl. 79, no. 355.

[*See* ILLUSTRATION, PLATE V]

27 AN ATTRACTIVE WORCESTER COVERED BOWL, painted with Watteau-inspired figures of youthful musicians, gallants and a girl with a bird on her wrist, the reserve panels enriched with fine gilt foliage and with small medallions of insects between, on a light matt blue ground, the interior with a raspberry branch, $3\frac{7}{8}$*in.*; *Wall period* 2

*** Formerly in the Collection of Thomas Berners.
A teacup, coffee cup and saucer of this rare pattern was sold in these Rooms in the Humphrey Cook Collection, 1st May, 1936.

[*See* ILLUSTRATION, PLATE V]

28 A WORCESTER BLUE-GROUND BOWL, from the same service as the covered bowl in the preceding lot, the plain white interior with a cherry branch in the centre, within gilt dentil rim, $5\frac{5}{8}$*in. diam.* ; *Wall period, rare*

*** Also from the Berners Collection.
See Tilley, "*English Pottery and Porcelain of the* 18*th Century* ", fig. 38 for pattern.

29 A PAIR OF FINELY PAINTED WORCESTER VASES with baluster bodies and trumpet necks, the deep blue ground with two reserve panels painted with exotic birds in brilliant colours within elaborate gilt trellis and rocaille outline and flower-sprays between, the shoulders and interior of the rim also with gilt scroll and festoon borders, $8\frac{1}{2}$*in., square fret marks, Wall period, brilliant quality and condition* 2

*** From the Berners Collection.
A somewhat similar vase is illustrated in the catalogue of the Drane Collection, no. 566, pl. 38.

[*See* ILLUSTRATION, PLATE V]

30 A PAIR OF WORCESTER LARGE SCALE-BLUE DISHES of oblong octagonal shape, elaborately decorated in colours with two large panels of numerous exotic birds within typical gilt outlined panels, a panel of butterflies in the centre interspersed with smaller panels of birds, butterflies and insects and gilt flower-sprays, on a scale-blue ground, $14\frac{3}{4}$*in., square fret marks* ; *Wall period* 2

*** The shape of these dishes is illustrated by Hobson, pl. 6, and Frank Lloyd Catalogue, pl. 66, no. 315.

31 A PAIR OF EXTREMELY FINE WORCESTER HEXAGONAL VASES AND COVERS, with scale-blue ground superbly decorated on each side within a large shaped panel with two brilliantly coloured *feng* birds on the ground and smaller birds in flight and perched on the branches of willow trees and a peculiar tree with dentate leaves, chrysanthemums flowering at the base in Kakiemon style, the shoulder with two smaller panels of birds and foliage, the domed covers similarly decorated and with mushroom knops, 15½*in.*, *square marks* ; *Wall period* 4

*** The hand is seen on a very similarly decorated baluster vase illustrated by Hobson in *" Worcester Porcelain "*, pl. 47, fig. 1.

[*See* ILLUSTRATION, PLATE VI]

32 A PAIR OF WORCESTER YELLOW-GROUND PLATES, the centres with lobed reserve panels printed and coloured with classic ruins, rustic figures, monuments and river scenes, within pendant wreaths of flowers round the rims, 8½*in.* 2

*** Formerly in the Thomas Berners Collection.
Exhibited at the Art Treasures Exhibition, Oct./Nov., 1932.
See Thorpe, *Apollo*, Sept., 1933, p. 144, fig. 2, for an almost identical plate.

33 A WORCESTER YELLOW-GROUND CHOCOLATE CUP and Saucer, decorated with scattered sprays and sprigs of flowers in colours, *mark crossed swords and* 9 *in blue* ; *Wall period* 2

34 A WORCESTER YELLOW-GROUND CHOCOLATE CUP and Saucer of fluted double-ogee shape, the yellow-ground with puce outlined shaped and circular reserved panels of festoons of old English flowers, enclosed by puce rocaille scroll and flower-spray borders ; *Wall period* 2

*** From the Thomas Berners Collection.
The pattern is illustrated by W. B. Honey, in *" Old English Porcelain "* (Faber, 1948), pl. 91c.

[*See* ILLUSTRATION, PLATE VII]

35 A CANARY-YELLOW HEART-SHAPED DISH, painted with small bouquets of flowers in natural colours within a gilt rim, the ground colour of particularly good quality, 10¼*in.* ; *Wall period* 2

*** From the Humphrey Cook Collection, sold in these rooms, 1st May, 1936, lot 50.
The pattern also occurs in the Frank Lloyd, Dyson Perrins and Drane Collections.

[*See* ILLUSTRATION, PLATE VII]

36 A RARE WORCESTER SCALE-YELLOW CUP AND SAUCER, brilliantly enamelled with exotic birds, butterflies and insects within gilt rocaille panels on a fine yellow scale ground, *marks in blue crossed swords and* 9 ; *Wall period* 2

*** For other examples of this celebrated pattern see Hobson, col. pl. 52, fig. 1 ; *Apollo*, December, 1935 ; Sotheby's Sales of the Cochrane Collection, 3rd December, 1946 and the Courage Collection, 21st February, 1947.

[*See* ILLUSTRATION, PLATE VII]

37 ANOTHER WORCESTER SCALE-YELLOW CUP AND SAUCER from the same service, *marks crossed swords and* 9 *in blue* ; *Wall period, rare* 2

38 A WORCESTER SCALE-YELLOW SPOON TRAY of the same rare service, with double rustic handles, gilt and terminating in rosebuds which are in relief, 6⅝*in.* ; *Wall period*

*** From the Collection of Lady Simeon.
From the Humphrey Cook Collection, sold in these rooms 1st May, 1936, lot 48.
See Frank Lloyd Catalogue, pl. 32, no. 148, for service which is the same as above.

39 A RARE SCALE-YELLOW SAUCER DISH, from the same Worcester service as the preceding lots, 7¼*in.* ; *Wall period*

40 A WORCESTER CLARET-GROUND TUREEN of quatrefoil-lobed oval shape, with double shell handles and bud knop to cover, painted with four panels of typical exotic birds in colours, within richly gilt floral and trellis surrounds, on a deep claret ground, 6½*in.* ; and a fluted circular Dish of the same service, 7¼*in.* ; *Wall period* 3

*** London decorated at the workshop of James Giles, who never mastered the brilliant-claret-ground produced by the factory.

41 A WORCESTER CUP AND SAUCER, painted in colours with fruit and flowers in colours, within a narrow pink scale irregular border outlined in gold, *crossed swords mark and* 9 *on the cup* ; *Wall period*

*** In connection with this outside decoration, see an article by W. B. Honey in *Apollo, February*, 1937 on *"English Porcelain, Some Independent Decorators"*, fig. 2, p. 88.

42 ANOTHER RARE WORCESTER CUP AND SAUCER, "outside decorated" on the saucer with a dancing peasant in the manner of Teniers, the cup with another peasant seated on a log holding a broth-bowl, within pink scale and gold cornucopia-shaped borders ; *Wall period* 2

*** Formerly in the Berners Collection.
A plate, from the same atelier, is illustrated by Thorpe in *Apollo*, September, 1933, pl. 5, p. 146 ; see also Hobson, pl. 57, no. 5, and Frank Lloyd Catalogue, pl. 71, no. 342.
The figures have a Continental appearance and may possibly be the work of the Duvivier's, see W. H. Tapp, *Apollo*, December, 1940.

43 A PAIR OF INTERESTING WORCESTER PLATES, also "outside decorated" and with puce scale irregular cornucopia-shaped borders from which depend sprays of flowers, the white centres painted with bunches of fruit and flowers, gilt shaped rims, 8¾*in.*, *Wall period* 2

*** These plates are from the same service as the celebrated Grubbe plates decorated at the atelier of James Giles. See Honey, *Trans. E.C.C.*, no. 5, 1935, pl. IIa, and the same authority "*Old English Porcelain*," pl. 70 (Faber, 1948, pl. 86a).

[*See* ILLUSTRATION, PLATE VIII]

44 A FINE WORCESTER PLATE, from the ' Duke of Gloucester ' Service, painted in the centre in brilliantly realistic colours with a large bunch of fruit, the fluted rim with five blue and gilt rocaille panels of butterflies, fruit sprays between, gold and green border, the underside with three flower sprays, 9⅝*in.*, *gold crescent mark* ; *Wall period*

*** H. R. Marshall illustrates a similar dish from this richly decorated service in *Apollo*, March, 1945, p. 59 ; see also Hobson, pl. 55, no. 1 ; Drane Catalogue, no. 466 ; and Thorpe, *Apollo*, Sept., 1933, p. 147.

[*See* ILLUSTRATION, PLATE VIII]

45 A WORCESTER APPLE-GREEN DISH of unusual twelve-sided oval form, the apple-green border enclosed by gilt feather and " C "-scrolls from which depend spiral wreaths of flowers in colours, 11½*in.* ; *Wall period*

*** Formerly in the Berners Collection.

46 A PAIR OF WORCESTER OVAL BASKETS with double rustic and floral handles, the perforated border with puce florettes on the exterior and painted with flowers on the interior, the centres with bunches of fruit in colours within a regular gilt surround on a light green ground, 8¼*in.* ; *Wall period* 2

47 A WORCESTER APPLE-GREEN SPOON TRAY with double rustic handles and moulded with rose leaves and buds, the centre painted with exotic birds within gilt scroll outlined apple-green border, 6½*in.* ; and a baluster Teapoy and Cover, also with panels of birds on a thick apple-green ground, 5⅜*in.* ; *Wall period* 3

*** Both from the Berners Collection.
The first exhibited at the Art Treasures Exhibition, Oct./Nov., 1932.

48 A WORCESTER APPLE-GREEN SUCRIER and Cover, with finely painted spiral sprays of old English flowers in colours which issue from the gilt " C "-scroll and leaf enclosed apple-green borders, 4*in.* ; *Wall period* 2

*** Formerly in the Thomas Berners Collection.
A similar sucrier and cover in the Frank Lloyd Collection is illustrated in the catalogue, pl. 46, no. 218a.

49 A WORCESTER APPLE-GREEN TANKARD with ribbed loop handle, cylindrical body, covered with a solid apple-green glaze which continues in a narrow border on the interior, the exterior with two large shield-shaped cartouches with festoons of flowers in colours divided by two smaller baroque-shaped panels also with flowers, 4⅞*in.* ; *Wall period*

*** From the Berners Collection.
A similar mug is in the Schreiber Collection, illustrated in the catalogue, pl. 64, no. 572.

50 A WORCESTER APPLE-GREEN COVERED JUG, with white loop handle attractively painted with bunches of whole and sliced fruit and insects below typical apple-green and gold borders, floral knop to cover, 5½*in.*; *Wall period* 2

*** Also formerly in the Berners Collection.
A service of the same pattern which is unusual, birds or flowers being a more common motive, was sold from the Collection of Mrs. Herbert, Sotheby's, Oct., 1947.

51 A WORCESTER APPLE-GREEN TEAPOY AND COVER of oviform shape, from the same service as the jug in the preceding lot, 6⅛*in.*; *Wall period* (*also from the Berners Collection*) 2

52 A PAIR OF RARE WORCESTER PLATES of small size and with scalloped rims, the shagreen ground with a central panel of wheatsheaf and chrysanthemum pattern in Kakiemon palette, with three larger panels of birds within gilt scrollwork and smaller cartouches of chrysanthemums on the rim, 7½*in.*; *Wall period* 2

*** From the Berners Collection.
See the Art Institute of Chicago Catalogue of the Stieglitz Collection, pl. 25, no. 124 for another plate of this service.

53 A FINE WORCESTER APPLE-GREEN BASKET of deep oval shape with trellis perforated sides, the exterior of which has florettes at the junctions, the interior painted with birds in flight below apple-green borders, the base with a typical panel of brilliant plump exotic birds on a gilt and apple-green ground, double rustic handles terminating in flowering branches, 8¼*in.*; *Wall period*.

*** From the Berners Collection.
Exhibited at the Art Treasures Exhibition, Oct./Nov., 1932, no. 711.

54 A PAIR OF WORCESTER APPLE-GREEN PLATES, the scalloped rims with irregular apple-green borders enclosed by gilt scrollwork centres painted with exotic birds on the ground, in flight and perched in trees, 8⅜*in.*; *Wall period* 2

*** W. A. Thorpe illustrates a very similar plate in *Apollo*, September, 1933, p. 147, fig. 7.

55 A WORCESTER APPLE-GREEN SMALL VASE, the baluster body perforated with trellis and plain diamond motives on the shoulders, the body with two gilt edged rocaille panels of plump exotic birds, the foot with gilt mountain range border of trellis, floral and cell diaper, the trumpet neck with vignettes of birds, butterflies and insects and similar border, on an apple-green ground, 5¾*in.*; *Wall period*

*** Formerly in the Berners Collection.
The Drane Collection has a larger edition of a similar vase illustrated in the catalogue, no. 824.

[*See* ILLUSTRATION, PLATE IX]

56 An extremely interesting Worcester apple-green Mug, the bell-shaped body with a richly burnished reserved panel painted with exotic birds and signed in red '*Mr. Benga*^{n}. *Giles May y*^{e} 16 1772' on two intertwined crescents, the reverse with a similar panel of flowers also showing a 'sticky' blue divided by two smaller cartouches of butterflies and insects, elaborate gilt trellis diaper border round the rim, both on the interior and exterior, 4¾*in.*; *Wall period*

*** From the Thomas Berners Collection.

Illustrated in *Apollo*, February, 1935, p. 113, where the label above is wrongly dated as May 22 in the text.

Mentioned by Honey in *Trans. E.C.C.*, no. 5, 1937, p. 19.

James Giles the enameller had at this time a warehouse in Cockspur Street, facing the lower end of the Haymarket and a manufactory in Berwick Street, Soho; see a good account of the Giles family by Aubrey Toppin in *Trans. E.C.C.*, vol. 1., 1933, p. 31. The mug may have been a presentation piece, perhaps painted by Beng^{n}. Giles himself, it is not a known hand among the painters associated with the atelier of James Giles.

[*See* Illustration, Plate IX]

57 An attractive Worcester apple-green Vase of small size, the inverted pear-shaped body with reserved panels of flowers on both sides and smaller cartouches pendant from the shoulders, the domed cover, neck and conical foot also with gilt scroll panels of flowers on a smooth apple-green ground, irregular trellis gilt borders, 6¾*in.*; *Wall period*

*** Exhibited at the Art Treasures Exhibition, October/November, 1932, p. 698.

A larger vase of the same style is illustrated by Hobson, op. cit., pl. 11, fig. 2.

[*See* Illustration, Plate IX]

58 A pair of very rare Worcester Figures of a Gardener and Companion, both standing, the latter in puce-pink dress with white stomacher and frill round the low-cut neck, her white apron with florettes and brightly coloured spots and crescents, holding a posy in one hand and a pierced basket of flowers on her other arm, wearing gold ear-rings, coquettish yellow hat and mauve shoes with yellow bows; the man holding a flower pot in one hand his other resting on a spade, a posy in the lapel of his pink-lined yellow coat, in white shirt, striped breeches, blue apron, mauve tricorn hat and mauve shoes with red bows, his hair *en queue*, both figures on almost circular bases with flowers in coloured relief, 6⅝*in. and* 6¼*in. respectively*

*** Another coloured pair, in the Herbert Eccles Gift, Victoria and Albert Museum is illustrated by W. King in "*English Porcelain Figures of the* 18*th Century*", col. pl. 5 and fig. 61 and by the same authority in *The Connoisseur*, June 1923. A coloured figure of the man was sold in these Rooms in the Wallace Elliot Collection, May, 1938, the lady of the pair being in the British Museum, no. 575. There is another figure of the man in the Frank Lloyd Collection (Catalogue pl. 84); a lady, sold in the Charles King Collection, Sotheby's 14th July, 1938 and another lady in the Stieglitz Collection, Art Institute of Chicago, Catalogue pl. 29. See an interesting paper on "*Worcester Porcelain Figures*", *Trans. E.C.C.*, vol. 2, 1934, p. 29 and *Trans.E. P.C.*, no. 3, 1931, p. 13, pl. 25.

[*See* Illustration, Plate X]

59 A SET OF FIVE CHAMBERLAINS WORCESTER FIGURES of Swiss Peasants, four of men, all standing and wearing black breeches and boots, green jackets over brightly coloured striped shirts and neckerchiefs, the high green hats with blue and pink Prince-of-Wales type plumes ; the lady wearing similar hat, black skirt with white striped apron and green and orange bodice, all with white and gilt tree-trunk supports, on circular bases, 5¾*in., marks in red, rare* 5

*** No other figures of this type appear to be recorded.

VARIOUS ENGLISH PORCELAIN

60 A FINE LIVERPOOL JUG of large baluster shape, the double scroll handle picked out in puce, the lip spout with rococo moulding, the body painted with a continuous scene of a water mill with figures taking sacks on their backs, other peasants outside a barn, 9¼*in.*

*** Exhibited at the Art Treasures Exhibition, April/May, 1928, cat. p. 343, no. 316.

Illustrated in the "*Connoisseur*", and "*Old Furniture*".

The companion jug, which bore the initials "*RF*" was sold in these Rooms, 24th April, 1942, no. 27.

61 A SWANSEA PLATE, painted in the centre with a finch perched on a loose spray of roses, convolvulus, harebells and forget-me-nots, gilt rocaille trellis border, 8¼*in., mark in red, no.* 433 ; and another, painted with a bird's nest set amidst dog-roses, 8¼*in.* 2

62 A PAIR OF MINTONS VASES of slender oviform shape, with double Grecian-scroll handles and leaf moulded necks, the bodies with nymphs, putti and owls in white " pate-sur-pate " style, on a mauve-brown ground, 18*in.* ; and another pair of flattened flask form, on pseudo-Chinese gilt stands, with gilt flowers on a red ground, in imitation of lacquer, 13¼*in., both marked* 5

63 A PAIR OF MINTONS TURQUOISE VASES, painted with panels of youthful Watteau shepherds and shepherdesses on a pale yellow band with puce leaf scrolls and cornucopia of fruit and flowers on the reverse, on a gilt turquoise ground, with white beaded borders, 14½*in.* ; and a large circular Jardiniere with panels of putti at play and flowers, on a turquoise ground, in Sèvres style, 8¾*in.* 5

64 A DERBY BISCUIT GROUP of the " Magic Lantern " inspired by a Sèvres model after Boucher, the youthful showman standing beside his machine while a little girl kneels on some rocks in front and is being impatiently tapped on the shoulder by a small boy at her other side, 6½*in., incised no.* 94.

*** See Hofmann "*Das europaische Porzellan des Bayerischen Nationalmuseums*", vol. 72, no. 1125 for the Sèvres example.

The model is also known in " Capo-di-Monte " porcelain.

65 A PAIR OF ATTRACTIVE DERBY SQUIRRELS of small size, seated on their haunches with tails carried high, each nibbling at a nut held in the front paws, flower encrusted bases, 3½*in.* ; a Chelsea-Derby Figure of a youthful Gardener, holding a flower-pot in one hand and a spade in the other, 5¼*in.* ; and another of a Putto, leaning on a club and clad in a red tinted lion skin, 4½*in.* 4

66 A PAIR OF DERBY FIGURES of a Shepherd and Shepherdess, the former leaning against a tree-trunk playing the flute wearing flowered jacket and yellow hat, dog at his feet, the latter with an apron full of flowers, wearing flowered dress and blue hat, a lamb on the base, $6\frac{5}{8}$*in.* 2

*** The attribution is tentative, another pair known to exist is of much finer workmanship and were perhaps made at Chelsea.

67 A PAIR OF DERBY MANSION HOUSE DWARFS, *after Callot*, one in large pink-lined yellow hat, striped trousers and yellow harlequin jacket decorated with cards, masks and musical instruments ; the other in conical blue hat, pink breeches and puce-flowered and harlequin jacket, both standing on green-washed bases, $7\frac{1}{4}$*in.*, *incised no.* 227 2

*** See an interesting article on these amusing figures in the " *Connoisseur* ", July, 1906 on " *The Mansion House Dwarfs at Bambridge Park* ", p. 167.

[*See* ILLUSTRATION, PLATE XI]

68 A PAIR OF EARLY DERBY FIGURES of a Shepherd and Shepherdess, the former with bagpipes and a Dalmatian-like dog at his feet, in black hat, pink-lined white jacket and pale yellow breeches, the latter with a lamb at her feet holding one corner of her flowered skirt, prehaps decorated by Duesbury, screw hole bases, $7\frac{1}{4}$*in.* 2

*** See MacAlister, " *Duesburys' London Account Book* ", pl. 3d ; for the white models, see Sotheby's Sale of the Wallace Elliot Collection, 26th May, 1938, and Rackham " *Connoisseur* ", Sept., 1927, p. 13, no. 7.

The Bow example of this model is illustrated by Honey (Faber, 1948), pl. 37a.

[*See* ILLUSTRATION, PLATE XI]

69 AN EARLY DERBY CANDLESTICK FIGURE, with an exotic bird perched on a rococo moulded mound against a flower-encrusted and frilled support, the bird with green crest, long curved yellow neck and long plume continuing from the crest across the back of the brightly-coloured body, the base moulded with rocaille scrolls edged in deep puce and painted with sprays of flowers and a small vignette of two figures in a rural landscape, $7\frac{3}{4}$*in.*

*** Illustrated by W. H. Tapp in *Apollo*, August, 1933, p. 100, fig. 6.

[*See* ILLUSTRATION, PLATE XI]

70 A PAIR OF LONGTON HALL FIGURES OF MUSICIANS, the lady playing a tambourine and wearing a yellow saucer-like hat, low-cut puce bodice and white skirt, painted with ' trembly ' roses and other flowers and with yellow hem ; the man also in dancing attitude and playing a lyre, in black hat, puce breeches and tunic, yellow jacket and green sleeves, both on bracket bases moulded with scrolling motives picked out in puce and pale green, 11*in.* 2

*** Bemrose illustrates the models in " *Longton Hall Porcelain* ", pl. 21 and for another pair in the Collection of Lord Fisher see Rackham, " *Connoisseur* ", Jan., 1931, fig. 5, p. 34.

It is interesting to compare these with the pottery examples by Littler, see Read, " *Staffordshire Pottery Figures* ", pl. 12. A Derby attribution has also been suggested.

[*See* ILLUSTRATION, PLATE XII]

71 A PAIR OF RARE PLYMOUTH FIGURES OF A SHEPHERD AND SHEPHERDESS, the latter holding a posy of flowers in one hand and a crook in the other, wearing gold ear-rings, red jacket over a white dress decorated with flowers in dark brown, gilt fringe to hem, the former holding the bagpipes, wearing green-lined white coat over flowered breeches and pink and gilt jacket, both on rectangular flower-encrusted bases with typical moulding outlined in brown puce, 11¾*in.* 2

*** See William King, "*English Porcelain Figures of the 18th Century*", fig. 68; Honey, "*Old English Porcelain*", pl. 89 (Faber, 1948, pl. 105), and MacKenna, "*Cookworthy's Plymouth and Bristol Porcelain*", for these models.

[*See* ILLUSTRATION, PLATE XII]

BOW PORCELAIN

72 A PAIR OF FINE BOW SAUCER DISHES, "outside decorated", *by Giles*, with landscapes and youthful lovers or "Watteau figures" on the banks of a river, on a dark blue ground gilt with flower sprays and with knurled rims, 7¾*in.*, *anchor and dagger marks in red*

*** From the Collection of Lt.-Col. E. W. Stanyforth, Sotheby's, 27th March, 1931, pl. no. 39.

A similar pair in the British Museum is illustrated in the Catalogue, p. 13, fig. 9, I. 39. See also Honey, "*Old English Porcelain*", pl. 33a (Faber, 1948, pl. 41A), and the same authority *Trans. E.C.C.*, vol. 5, p. 7 for the "*Work of James Giles*".

[*See* ILLUSTRATION, PLATE XIII]

73 A PAIR OF EARLY BOW FIGURES OF AN ACTOR AND ACTRESS, in brightly coloured Turkish costume, the man said to represent Tamburlaine, in fur-bordered red-brown turban, fur-bordered yellow jacket with blue sash, yellow boots and ermine-lined red-brown cloak, his right hand resting on a sword; the lady with high scarf head-dress, similar cloak, yellow tunic over numerous flounced and fur-bordered underskirts, on square pink and puce washed bases, 8*in.*, *incised mark the sign for the planet Mercury* 2

*** Another pair of these primitive figures was sold in these Rooms in the Hurlbutt Collection, having formerly been in the Wallace Elliott Collection; both pairs probably decorated by William Duesbury.

See Rackham Schreiber Catalogue, pl. 1, no. 33 and *Apollo*, February, 1945, p. 49, fig. II.

[*See* ILLUSTRATION, PLATE XIV]

74 A RARE BOW COLOURED FIGURE OF KITTY CLIVE (née Rafter) as "The Fine Lady" in Garrick's farce "Lethe" after an engraving by Charles Moseley, in finely modelled crinoline gown edged in gold and painted *by Duesbury*, with sprays of flowers in red, green, yellow and blue, as is also her low-cut jacket, a pug-dog tucked under her right arm, her left at her side, a yellow ruff round her neck, on almost rectangular base with light puce wash, 10¼*in.*

*** Coloured examples of this model are rare, limited to some three or four pairs only.

An entry in "*Duesbury's London Account Book*", reads for enamelling "Mrs. Clive" "three shillings". For a white example see Schreiber Catalogue, pl. 7, no. 1.

An interesting article on "*The Stage in Porcelain*", by Frank Davis appeared in *The Illustrated London News*, Jan. 17th, 1931.

[*See* ILLUSTRATION, PLATE XIV]

75 A PAIR OF THE CELEBRATED BOW FIGURES OF COOKS in colours, the man in white turban head-dress, turquoise-lined puce flowered jacket, striped breeches and white apron, holding a dish with a pair of trussed birds ; the lady in white frilled cap, long puce coat, lavender and yellow bodice and puce and yellow-striped and flowered skirt, holding a dish with a leg of mutton, both on flower-encrusted circular white bases, 7¾*in.* 2

*** A pair of these well-known figures was sold in these Rooms in the Radford Collection, 3rd November, 1943, and illustrated by W. King in "*English Porcelain Figures of the 18th Century*", fig. 7. See also Rackham, *Connoisseur*, June, 1927 for the Wallace Elliot examples and Hurlbutt, pl. 35a for a figure of the man and an illustration of the engraving by Bouchardon from "*Cris de Paris*". John Bowcocke's "*Memorandum Book*" mentions that "sixteen cooks" were ordered of him by a dealer named Fogg in 1756.

[*See* ILLUSTRATION, PLATE XV]

76 AN ATTRACTIVE BOW GROUP OF "THE NEW DANCERS", standing on a rectangular-shaped base encrusted with flowers, outlined in puce and blue and with bracket supports, the boy in wide-brimmed puce and cream hat, pale lavender coat and yellow and puce-striped trousers, the little girl in bright green bodice, puce skirt and flowered apron, both with arms upheld in dancing attitudes, 7*in.*

*** For the single figure of these popular models see Hurlbutt "*Bow Porcelain*, pl. 45 and *The Antique Collector*, Nov. 1934, p. 311, figs. 1 and 2.

[*See* ILLUSTRATION, PLATE XV]

77 A BOW GROUP of "birds in branchis", two finches perched vis-a-vis on a tree trunk encrusted and painted with flowers and with a dog jumping up at them from the base, the birds in natural colours, 5¾*in.* (*repaired*)

78 A PAIR OF BOW SMALL GREEN PARROTS, perched on a tree-stump between two cross-boughs which are encrusted with flowers, each with its head turned to one side, one holding a nut in one claw, both in brilliant green plumage with small red markings above the wing bays, 4¼*in.* 2

*** The model, which is probably inspired by Meissen, is illustrated by Hurlbutt, "*Bow Porcelain*", pl. 29 centre.

A similar pair were sold in these Rooms in the Mansfield Collection, February, 1945.

[*See* ILLUSTRATION, PLATE XVI]

79 A RARE BOW FIGURE OF A BUNTING, perched on the cross-boughs of a flower-encrusted tree-stump, its head turned under one wing which it is preening, with red crest and light brown tinted breast, the plumage in shades of mauve, brown and yellow, 3½*in.*

*** See Rackham, Schreiber Catalogue, vol. 1, no. 63 where a similar model is noted, but on a different base. The Manfield Collection also contained a very similar figure.

[*See* ILLUSTRATION, PLATE XVI]

80 A Bow coloured Group of "Birds in Branchis", with two yellow bunting-like birds perched on a "V"-shaped branch, with red crests and plumage in yellow, with touches of mauve, a dog barking at the base which is almost oval and encrusted with a trailing flowering branch, a model also made at Derby, 6¼*in.*

*** The type is illustrated in the Catalogue of the Herbert Allen Collection, pl. 4, no. 5.

[*See* Illustration, Plate XVI]

81 A pair of Bow brilliantly-coloured Pheasants, both perched on cross-boughs and each with its head turned looking over its back, with blue heads, one with rich puce neck, reddy-brown body with yellow and brown wing bays and tail feathers, the other with bright yellow body, the neck and top of the wings in warm terra-cotta, the tail feathers and wing bays outlined in dark brown, the tree trunks encrusted with flowers in coloured relief, 6½*in.* 2

*** Another pair of these fine figures was sold in these Rooms, October, 1946, and illustrated in the catalogue, pl. 7.

[*See* Illustration, Plate XVI]

82 A pair of fine Bow Figures of a Shepherd and Shepherdess, the lady in pale yellow skirt decorated with blue flowers, her white apron full of flowers and held up over one arm, her pale lavender bodice with black stomacher and yellow bows, black head-dress, holding a posy in her right hand; the man in black tricorn hat yellow-lined lavender coat and flowered jacket and breeches, playing the bagpipes, a hound and a sheep at the base, both on pierced and rococo moulded bases encrusted with flowers and outlined in mauve, 10½*in.* 2

*** A very interesting model of the man was sold in these Rooms, 19th December, 1947, the bagpipes of which bore initials and date "*IB* 1757", perhaps by Chelsea workmen for John Bowcocke.

[*See* Illustration, Plate XVII]

83 An early pair of Bow Figures of Liberty and Matrimony in colours, the lady standing beside a fountain, a sheep at her feet, holding an open birdcage against her right side, her face showing an affinity with the "Muse" type, wearing puce hat, chequered scarf, yellow bodice, puce striped apron and flowered skirt; the gallant standing against a tree-trunk, with a ram and a hound at his feet, holding a bird aloft in one hand, wearing flowered jacket and yellow breeches, on shaped rocaille bases, 10½*in.* 2

*** From the Francis Mallett Collection.
Illustrated by Hurlbutt in "*Bow Porcelain*", pl. 39.
See also the white figure of the man belonging to Mrs. Yorke of Erthig, Hurlbutt, pl. 7.
The bases are from the same mould as the biscuit base excavated on the site of the Factory, see Toppin *Burlington Magazine*, May, 1922, no. 239, p. 224.

[*See* Illustration, Plate XVIII]

84 A RARE BOW GROUP OF HARLEQUIN AND COLUMBINE, probably inspired by a Kaendler model, the white base bordered with blue-bound gilt leaf scrolls of Continental type, the youthful Columbine, in green jacket, lace ruff round her neck and white and gilt apron over a richly ' brocaded ' puce skirt, holding the hand of Harlequin who wears brightly coloured chequered tunic and trousers, his buff-coloured hat held in his outflung left hand, the underside of the base reinforced in Continental style, 6¼*in. high, anchor and dagger mark in red*

*** Illustrated in the "*Connoisseur*", June, 1924.
Mrs. Dickson has a pair of similar figures, illustrated by Frank Hurlbutt in "*Bow Porcelain*", pl. 61.

[*See* ILLUSTRATION, PLATE XIX]

85 AN ATTRACTIVE EARLY BOW GROUP OF TWO CHILDREN, symbolic of Liberty and Matrimony, seated on two tree-stumps, the branches forming an arbour over their heads, a fountain and ruined architecture to one side, the boy in pale blue jacket, flowered vest and puce breeches, his left arm on the girl's shoulder, she, wearing pale puce bodice and yellow skirt, holds a birdcage on her knee and is enticing the bird out of the cage-door, her doll lying neglected at her feet on the flower-encrusted base, 7*in.*

*** Illustrated in *Apollo*, July, 1934, p. xxxii.

[*See* ILLUSTRATION, PLATE XIX]

CHELSEA PORCELAIN

86 A RARE EARLY CHELSEA WHITE GROUP of Ganymede and the Eagle, of "Girl in the Swing" type, Ganymede seated on the back of the well-modelled bird and looking down at it, supported by a slender flowering tree, the reinforced base unglazed on the underside and with tool marks on the upper side, 6½*in.*

*** From the Collection of Dr. Bellamy Gardner, Sotheby's June, 1941.
The question of the "Girl in the Swing" type is discussed by William King, *Trans. E.C.C.*, no. 8, vol. 2, 1942 and Glendenning gives a list of published illustrations of this group of figures. See also Bellamy Gardner, "*Primitive Chelsea Porcelain*", "*Connoisseur*", March, 1942, p. 35, and Mrs. Esdaile's note in the *Cheyne Book*, p. 60, regarding the closeness of style to the work of Roubiliac.

[*See* ILLUSTRATION, PLATE XX]

87 THE COMPANION WHITE GROUP OF EUROPA AND THE BULL of the same "Girl in the Swing" type, Europa fondling the bull's head, its neck decked with rose festoons, hollow base with similar reinforcement, 6⅜*in.*

*** Formerly in the Bellamy Gardner Collection.
Another example of this group, in the Glendenning Collection, is illustrated by Honey, "*Old English Porcelain*", pl. 2G.

[*See* ILLUSTRATION, PLATE XX]

88 An attractive Chelsea white Head of a Baby Boy, the head tilted at an angle, with full chubby cheeks showing Continental influence, the mouth slightly open and the hair curling down over the ears, 4½*in.*, *raised anchor period*; on pale "fleur-de-peche" marble plinth

*** From the Collection of Lord Boston.

Of the four known examples this is the only perfect one. That in the Collection of Lord Fisher is marked with a raised anchor and was exhibited at the English Ceramic Circle's Exhibition at the Victoria and Albert Museum, 1948.

See Honey, *"Old English Porcelain"*, pl. 26; *Trans. E.C.C.*, no. 3, 1935, pl. 6 and also an interesting article on *"Chelsea Porcelain Clock-Cases"*, surmounted by groups of cherubs, by Dr. Bellamy Gardner, *"Connoisseur"*, December, 1935, p. 312.

[*See* Illustration, Plate XX]

89 A pair of Chelsea coloured "Crawfish" Salts of silver shape, the shells with moss and coral markings, the rocky base encrusted with shells and with a crayfish in relief on each, 4½*in.*, *red anchor marks, rare* 2

*** "A Pair of fine Craw Fish Salts" and "Two beautiful Craw-fish salts" appear in the Sale Catalogue of 1756. Another coloured pair in the Wallace Elliot Collection is illustrated by Rackham in the *"Connoisseur"*, June, 1927, p. 8, fig. III. See also Glendenning and MacAlister *Trans. E.C.C.*, no. 3, 1935, p. 31 and Bellamy Gardner, *Antique Collector*, August, 1937 for silver original.

90 A Chelsea octagonal Cup and Saucer of fine quality, the cup painted with a continuous landscape round the body, above a double line red border, the saucer with a vignette of a river scene in the centre and flower sprigs on the border, *raised anchor mark* (*cf. Honey "Old English Porcelain"* (*Faber*, 1948), *pl.* 10*D*) 2

91 A fine Chelsea octagonal Bowl, with everted brown edge rim, painted with sprays of flowers and a butterfly in the interior, the exterior with a "fable" type subject of a lion regarding some cattle across the banks of a stream, a spray of flowers and a butterfly on the reverse, 6¼*in.*, *red anchor mark* (*cf. the similar example Bellamy Gardner Collection, Cheyne Book, pl.* 3, *no.* 18)

92 An extremely rare and early Chelsea coloured Figure of a Youth, leaning against a tall yellow Provençal-type basket of grapes which is supported on a mound. He stands with his legs crossed, his head turned to his right, long hair falling down his back and wearing a puce hat with yellow florette; His white coat, with puce borders and frilled collar, is unbuttoned and tied with a red sash, black breeches with yellow bows matching that on the hat, white stockings and red-buckled black shoes. The base is painted with sprays and single flowers in a soft palette peculiar to this primitive period, 5¼*in.*; hollow base terminating in a vent hole below the base and with sandy vitreous material sticking to the rim; *triangle period*

*** Sold in these rooms, 7th November, 1941.

Illustrated by Dr. Bellamy Gardner in the *"Connoisseur"*, March, 1942, p. 38, no. 10.

The only other figures of this primitive type appear to be the "Sleeping Girl and Youth", a single figure of the Girl from the Harrison Collection being illustrated in the *Cheyne Book*, pl. 22, no. 185 and a pair illustrated by Dr. Bellamy Gardner in the *Connoisseur*, vol. 109, March, 1942, fig. 11.

See William King *Trans. E.C.C.*, no. 8, vol. 2, 1942, p. 153, where "Early Chelsea Figures" of the "Girl in the Swing" type are discussed and Glendenning gives a full list of the known figures of the type.

[*See* Illustration, Plate XXI]

93 THE EQUALLY RARE CHELSEA COMPANION FIGURE OF A GIRL, leaning against a brown tree-trunk on which she is resting her left hand; her right hand clasping bunches of grapes in her apron, her knotted hair falling to the shoulders and topped by a single large blue flower. Her white low-cut bodice with black-laced stomacher surmounted by a yellow bow in the corsage, the elbow-length sleeves with deep terra-cotta cuffs, her white apron and skirt with the same peculiar flower-sprays, her black shoes ornamented with yellow bows matching the one in her corsage, the base almost flat and with the same flowers, the underside of the base also flat and with circular vent hole at one end, 4½*in.*; *triangle period*

*** Also sold in these Rooms with the Vendageur above, November, 1941.

Illustrated by Dr. Bellamy Gardner in the *Connoisseur*, March, 1942, p. 38, no. 10.

The painting of the flowers on the Vendageuse and the modelling is very akin to the "Sleeping Girl", which Dr. Bellamy Gardner discovered was inspired by an engraving illustrating the song "A Dying Nymph" from Bickham's "*Musical Entertainer*", 1739, vol. 1, p. 43.

[*See* ILLUSTRATION, PLATE XXI]

94 A RARE CHELSEA GROUP OF TWO BIRDS, perhaps the "Stooping bird" of the 1755 Catalogue, one perched on a tree-trunk and leaning over another which is perched on one of the tree's roots which meanders over the almost oval base, both with beaks open, the plumage clearly defined in shades of blue, yellow, brown, red, puce and grey-black, the base of the tree-trunk in warm brown and green, *by Duesbury*, 4½*in.*, *raised red anchor mark* (*much restored*)

*** Two very similar examples in the Hutton Collection were exhibited at the Cheyne Exhibition, June, 1924 and are illustrated in the *Chelsea Cheyne Book*, pl. 13, no. 287.

William Duesbury's London Account Book includes Chelsea "stooping" and "flapwinged" birds, see MacAlister, p. xviii.

95 A DOVE TUREEN, in Chelsea style, formed of two birds nesting and cooing, encrusted with small red flower-heads and leaves on one side, the beaks in pale blue, cream heads, neck hackles in pink, blue and salmon tint, the white bodies with wing bays and tail feathers in shades of puce and brown, 6½*in.* 2

96 A CHELSEA TURQUOISE VASE of lobed, flattened baluster shape, with double-leaf scroll handles in white and gold, painted on one side within a peach-shaped panel with a putto holding grapes and peaches, perhaps symbolic of Autumn, the reverse with a panel of flowers, on a turquoise ground, 6¾*in.*, *gold anchor mark*

*** W. B. Honey illustrates a very similar vase in "*Old English Porcelain*" (Faber, 1948), pl. 23B.

97 A PAIR OF CHELSEA VASES of hexagonal flattened baluster shape, with slender trumpet necks and double leaf scroll handles outlined in green, puce and gold; painted on the front and back with exotic birds on the ground and perched in trees, the sides with birds in flight, on a white field, 8⅜*in.*, *gold anchor marks* 2

[*See* ILLUSTRATION, PLATE XXII]

98 A PAIR OF CHELSEA YELLOW-GROUND VASES of similar shape to the preceding, the double-scroll handles picked out in a similar palette, the canary-yellow ground most attractively painted with bouquets of puce roses in bud and full bloom, gilt leaf sprig border round the feet, 7¾*in.*, *gold anchor marks* 2

*** A very similar pair of Vases was exhibited at the Art Treasures Exhibition, April/May, 1928, no. 267 and illustrated in the "*Connoisseur*", May, 1928, p. 38, fig. XV

[*See* ILLUSTRATION, PLATE XXII]

99 A PAIR OF CHELSEA CLARET-GROUND VASES, the double handles in the form of looped scrolling foliage in white and gold, the lobed flattened baluster bodies with peach-shaped panels of "Busha" children at play in a strong palette, surrounded by richly burnished trellis work and flowers, on a deep claret ground, 6¾*in.*, *gold anchor period* 2

*** From the Montefiore Collection.
Exhibited at Chelsea Town Hall, June, 1924 and illustrated in the *Chelsea Cheyne Book*, pl. 25, no. 72.

[*See* ILLUSTRATION, PLATE XXII]

100 A CLARET-GROUND TEAPOY of oviform shape, painted with oval reserved panels of exotic birds in brightly coloured plumage, within gilt floral and trellis surrounds, on a light claret ground, 4½*in.*

101 A CHELSEA CREAM JUG, with husk-moulded handle, the lip spout with claret border gilt with dot circles, above a continuous landscape with buildings and figures, in a soft palette, round the body, 3⅛*in.*, *gold anchor mark*; and a "bleu-de-roi" Toilet Pot and Cover, with reserved panels of English flowers enclosed by gilt willow-like branches, 3*in.* 3

102 A PAIR OF CHELSEA ECUELLE, COVERS AND STANDS, attractively painted with pendant sprays and festoons of old English flowers in colours issuing from cornucopia-shaped claret borders, gilt with flowers and scrolls, gilt and white rococo handles, trembleuse saucers, *gold anchor mark*, 7*in.* (*one cover and stand repaired*) 6

*** A similar example in the Hurlbutt Collection sold in these Rooms, October, 1945, is illustrated by Frank Hurlbutt in "*Chelsea China*", col. pl. 7b, and another pair in the R. W. M. Walker Collection, 1945.

[*See* ILLUSTRATION, PLATE XXIII]

103 A PAIR OF RARE CHELSEA 'BOUGH' POTS, the lobed and slightly waisted bodies on four scroll supports and with double leaf scroll handles, the "bleu-de-roi" ground with gilt marbling in Sevres style, painted on one within an oval panel with Dido sacrificing herself on a funeral pyre, the other with Dido receiving Aeneas in her palace, both flanked by pendant gilt flower sprays, the backs with reserved panels of pastoral landscapes, complete with pierced loose covers, 8½*in.*, *gold anchor mark* 4

*** A somewhat similar pair in the Sassoon Collection is illustrated in the *Chelsea Cheyne Book*, pl. 24, no. 85.

[*See* ILLUSTRATION, PLATE XXIII]

104 A PAIR OF CHELSEA CLARET-GROUND CACHEPOTS, with double-shell and scroll-moulded handles, ornamented with gilt water motives and with chaplets of gilt flowers below, painted on each side within richly burnished circular medallions with cupids symbolic of the Four Seasons, turquoise and gilt borders at the rim and base, 6½*in.* 2

*** From the Montefiore Collection.

Exhibited at Chelsea Town Hall, June, 1924 and illustrated in the *Cheyne Book*, pl. 25, no. 73.

[*See* ILLUSTRATION, PLATE XXIII]

105 A MAGNIFICENT LARGE CHELSEA GROUP OF THE ROMAN CHARITY on a superbly gilt " bleu-de-roi " shaped pedestal. The group, which is after an engraving by Rubens, depicts Cimon chained to a rocky tiered seat, with long flowing beard, wearing white shirt and yellow-lined mauve cloak, Pero at his side in yellow-lined flowered head scarf, green bodice and puce-lined skirt decorated with a bold flower design in puce, red and gold, the base encrusted with flowers ; the whole a masterpiece of the potter's art, *total height on stand* 21½*in., gold anchor mark* 2

*** From the F. E. Sidney Collection.

Illustrated, without stand, by William King in " *English Porcelain Figures of the 18th Century* ", fig. 39.

Another example, formerly in the Radford and Bearsted Collections and now in the British Museum is illustrated by William King in " *Chelsea Porcelain* ", pl. 4, p. 53 and also in the *Cheyne Book*, pl. 16A, no. 1 ; see also Warren Cox, pl. 192.

" Two Groups of the Roman Charity " are mentioned in the 1769 sale advertisement and two more in 1770, then described as " One very large and curious group, representing the Roman Charity, upon a very magnificent blue and gold pedestal " (Nightingale, p. 13, lot 76), and sold for £8 15s.

[*See* FRONTISPIECE]

106 A CHELSEA MINIATURE FIGURE of a Gallant, standing and holding his three-cornered black hat under his left arm, his right hand in the pocket of his full-skirted white coat which is decorated in red and blue and has deep puce cuffs to match his knee breeches, flower encrusted base, 2⅝*in.*

*** Bryant in " *Chelsea Porcelain Toys* " illustrates the model in colours, pl. 57, no. 1 ; see also B.M. Catalogue, pl. 15, no. II 135.

[*See* ILLUSTRATION, PLATE XXIV]

107 AN ATTRACTIVE CHELSEA SCENT BOTTLE with a girl seated, her right hand raised picking a bunch of grapes from the tree behind her, a basket of the fruit in her lap, wearing yellow bodice, flowered skirt and rose-pink underskirt, fruiting vine stopper, the base inscribed " *Pour Mon Amour* ", 3½*in.*

*** A similarly coloured bottle is illustrated by Bryant, pl. 23, no. 1 ; see also Schreiber Catalogue, pl. 24, no. 244 and Dr. Bellamy Gardner's article in the " *Connoisseur* ", December, 1941, p. 149, fig. 3.

[*See* ILLUSTRATION, PLATE XXIV]

108 A CHELSEA DOUBLE SCENT BOTTLE in the form of two billing doves, one perched in a flowering tree, the other on the domed base which is painted with flower sprigs, the plumage in puce, mauve and yellow, butterfly stoppers, gold mount to base, $2\frac{3}{4}$*in.*

*** William King in *"Chelsea Porcelain"* illustrates the model, pl. 43, fig. 3; see also Bryant, pl. 3, no. 6 and the *"Connoisseur"*, December 1941, p. 148.

[*See* ILLUSTRATION, PLATE XXIV]

109 A CHELSEA SCENT BOTTLE in the form of a nude cupid, standing beside a rose tree around which he has his right arm, his left holding a rose to his nose, his quiver slung at his side, flower stopper, 3*in.*

*** Another example of this model in the Salting Bequest is illustrated by Bryant in *"Chelsea Porcelain Toys"*, colour pl. 20, no. 1.

[*See* ILLUSTRATION, PLATE XXIV]

110 A RARE CHELSEA BONBONNIERE, modelled with a recumbent girl, in yellow bodice and puce flowered skirt, leaning over a cradle, her right arm resting on a casket, the interior painted with flower sprigs within a green petal border, chiselled gold mounts and cloudy agate lid, the mound encrusted with small flower sprays, $2\frac{1}{2}$*in.*

*** Exhibited at the Art Treasures Exhibition, April/May, 1928, no. 279.

[*See* ILLUSTRATION, PLATE XXIV]

111 A GOOD CHELSEA NEEDLECASE, the upper part in the form of a kneeling cupid lightly draped in a turquoise and flowered scarf, holding a pair of billing doves in his arms and with a riband inscribed *"Toujour Hureux"*, the cylindrical lower part decorated in puce to simulate marble, chiselled gold mounts, $5\frac{1}{2}$*in.*

*** W. B. Honey illustrates the model in *"Old English Porcelain"* (Faber, 1948), pl. 26G; see also W. King *"Chelsea Porcelain"*, pl. 48, fig. 2 and Bryant, colour pl. 52.

[*See* ILLUSTRATION, PLATE XXIV]

112 A FINE CHELSEA BONBONNIERE, formed of a lady's head wearing a white frilled cap tied under her chin with a puce ribbon and decorated on top with feathers and a rosette, the face with patches; the lid formed of an oval Battersea enamel plaque painted with sprays and sprigs of flowers as is the interior of the bonbonniere, gilt mounts, $2\frac{1}{8}$*in.*

*** Bryant illustrates a very similar example, also with enamel lid, in the Marlow Collection, colour pl. 49, no. 1; see also Honey (Faber, 1948), pl. 27A and *Cheyne Book*, pl. 19, no. 314.

[*See* ILLUSTRATION, PLATE XXIV]

113 A RARE CHELSEA SCENT BOTTLE of attractive form, modelled with a youth seated against a flowering rose tree, a dog at his feet, the boy playing the mandoline and wearing puce-bordered flowered jacket, black knee breeches with yellow borders and white and yellow tricorn hat, green washed mound base, rose spray stopper, $3\frac{3}{4}$*in.*

*** Another example of this model in the Collection of Mrs. Meyer Sassoon is illustrated in the *Chelsea Cheyne Book*, pl. 28, no. 4 (43).

[*See* ILLUSTRATION, PLATE XXIV]

114 A Chelsea Nosegay Scent Bottle, the stems tied with a blue ribbon and forming a triangular base, the flowers including pansies and " Sweet William ", butterfly stopper, 3*in.* (*cf. Bryant, pl.* 28)

115 A rare Chelsea miniature Figure of " Love in Disguise ", a nude Cupid wearing a spotted head-scarf tied under the chin, and holding a cradle containing a baby, the base encrusted with flowers and with puce and gilt rocaille moulding, 4¼*in.*

*** From the Bellamy Gardner Collection, Sotheby's, June, 1941.
Exhibited at Chelsea Town Hall, June, 1924, and another in the Hutton Collection illustrated in the *Cheyne Book*, pl. 16, no. 115.

[*See* Illustration, Plate XXV]

116 Two Chelsea Figures of Cupids, both lightly draped in puce, yellow and flowered scarves, and standing playing a tambourine, one with a garland of fruiting vine perhaps symbolic of Bacchus or Autumn, flower encrusted and washed bases, 4*in., red anchor mark* 2

*** Formerly in the Collection of Dr. Bellamy Gardner.
A similar Bacchic figure in the Hutton Collection is illustrated in the *Cheyne Book*, pl. 16, no. 114.

[*See* Illustration, Plate XXV]

117 An amusing Chelsea Pug Dog, seated on its haunches in begging attitude, wearing a red collar with gilt bells, the body in white with light beige back and black muzzle, on circular flower-encrusted base, 3½*in., gold anchor mark*

*** Another example of this rare model was sold in these Rooms, 17th December, 1946

[*See* Illustration, Plate XXV]

118 Anotehr Chelsea Figure of a Poodle, also in begging attitude and wearing a puce collar with gilt lock, the body in white, the long ears, "eyebrows " and " walrus moustache " in brown and black tints, with a curious " top knot " on its head, the dog with a resigned, woebegone air, 3½*in., gold anchor mark, rare*

[*See* Illustration, Plate XXV]

119 Two Chelsea Bustos " for Desart ", finelly modelled, one with a bust of Minerva in grey helmet with serpent finial, grey cuirass with Medusa head and striped sleeves ; the other with a nude bust of Neptune, wearing a crown over his long unruly hair, and with flowing beard ; both supported on octagonal plinths gadroon-moulded and painted with flower sprays in puce, 4½*in., red anchor marks* 2

*** Mentioned in the 1755 Catalogue as " Four bustos of heathen gods and goddesses for desart ", Monday, March 10th, lot 98.

[*See* Illustration, Plate XXV]

120 A CHELSEA "FAMILY" GROUP, with a mother seated feeding a child, the husband seated on an upturned tub and holding a goblet, his pipe on the barrel between them, a small child with a bowl in its lap seated at the mother's feet, the costumes in yellow, turquoise and puce, flowering tree background and gilt rocaille base encrusted with flowers, the underside of the base with wavy reinforcement in Meissen style, 7⅜*in., gold anchor mark*

*** A similar example in the Hutton Collection is illustrated by King in "*English Porcelain Figures of the 18th Century*", fig. 33 and *Cheyne Book*, pl. 16, no. 149.

Another model in the Radford Collection, without bocage, bears the red anchor mark.

[*See* ILLUSTRATION, PLATE XXVI]

121 ANOTHER CHELSEA GROUP, also inspired by a Meissen model, with a youth seated on an overturned flower basket, feeding from a bowl resting on a barrel, the girl on the other side bending over the barrel, the former in green breeches and yellow jacket, the latter in rich red-brown dress, white apron and green and yellow hat, Meissen-inspired gilt rocaille base with reinforcement, 5½*in.*

*** The example formerly in the Hutton Collection has a bocage and is illustrated in the *Cheyne Book*, pl. 16, no. 147.

The Radford Collection also contained a similar group, marked with the red anchor and without the tree support.

[*See* ILLUSTRATION, PLATE XXVI]

122 A PAIR OF CHELSEA FIGURES OF GARDENERS, after Meissen originals, delicately modelled, the lady with her head turned to her left, and holding a basket of vegetables in her left arm, wearing white "Dutch" cap, puce bodice, white apron and neckerchief and turquoise skirt; the man in white cap, puce tunic, white apron and turquoise knee breeches, holding a gardening implement, gilt rocaille bases encrusted with flowers, 6*in., gold anchor marks, rare* 2

[*See* ILLUSTRATION, PLATE XXVII]

123 A RARE CHELSEA FIGURE OF THE MAP-SELLER in walking attitude, holding a scroll in his left hand and an open map, depicting the British Isles as of most curious outline, in his right; a cabinet and pack on his back, wearing black hat, breeches and shoes, yellow-lined puce coat and turquoise shirt, tree-trunk support and base encrusted with flowers, 7¼*in., red anchor period*

*** Formerly in the Humphrey Cook Collection.

The similar example in the Collection of Mrs. Radford, bearing the red anchor mark, is illustrated by W. King in "*Chelsea Porcelain*", pl. 33. See also *Cheyne Book*, pl. 6, no. 174A and Egan Mew "*Antique Collector*" 28th November, 1931.

"Two figures of a Mapseller" are included as lot 3 in the 1755 Catalogue (22nd March).

[*See* ILLUSTRATION, PLATE XXVII]

124 A RICHLY DECORATED CHELSEA VASE AND COVER, with claret ground, the quatrefoil lobed body painted within gilt floral panels with exotic, domestic and other birds, divided by turquoise and gold leaf sprays, the neck and domed cover pierced with ribbons threaded through openwork panels, nosegay finial to cover, *total height* 11½*in., gold anchor mark* 2

*** A very similar and perhaps the identical vase, in the Montefiore Collection, was exhibited at the Chelsea Town Hall, June, 1924, and is illustrated in the *Cheyne Book*, pl. 25, no. 74.

[*See* ILLUSTRATION, PLATE XXVIII]

125 A PAIR OF CHELSEA CLARET-GROUND VASES of hexagonal lobed form, the almost cylindrical bodies surmounted by trumpet necks and with elaborate pierced and gilt double rococo handles encrusted with flowers in coloured relief, decorated with narrow vertical gilt bands and sprigs down the lobes, on rich claret ground, 17¾*in., gold anchor period* (*cf. the Cheyne Book, pl.* 25, *no.* 82) 2

[*See* ILLUSTRATION, PLATE XXVIII]

126 A PAIR OF CHELSEA "MAZARIN BLUE" VASES, with similar lobed cylindrical bodies and trumpet necks to the preceding, and with lighter rocaille double handles picked out in turquoise and gold, decorated alternately with vertical panels of exotic birds in colours on a white ground, and "gros-bleu" panels richly burnished with butterflies and flower sprays, 10¼*in., gold anchor period* 2

*** From the Collection of Humphrey Cook, sold in these Rooms, 1st May, 1936, and illustrated in the catalogue, p. 15.

[*See* ILLUSTRATION, PLATE XXVIII]

127 TWO RARE CHELSEA ROCOCO VASES, after Meissen originals, and from a set of four symbolic of the Seasons, painted on one side with figures in pastoral landscapes within elaborate gilt rocaille scroll moulding, one encrusted with flowers and a seated putto at the base holding a basket of flowers, and the other with fruit, a putto with a sheaf of corn on the shoulders and a bird's nest and more corn on the base, 12¾*in., red anchor marks* 2

*** From the Collections of Dr. Statham and Dr. Bellamy Gardner.

A complete set was in the Darmstaedter Collection, illustrated in the Catalogue, pl. 40.

[*See* ILLUSTRATION, PLATE XXIX]

128 A SUPERBLY DECORATED CHELSEA VASE AND COVER of fine quality and in brilliant condition, painted on one side of the oviform white body with exotic birds in bright plumage, the reverse skilfully modelled in coloured relief with a festoon of roses, the double leaf scroll handles, circular foot and cover in turquoise and gold, 15*in., gold anchor period* 2

*** Formerly in the Collection of Dr. Bellamy Gardner, Sotheby's, 12th June, 1941.

Exhibited at the Chelsea Exhibition, June, 1924 and illustrated in the *Cheyne Book*, pl. 25, no. 75.

[*See* ILLUSTRATION, PLATE XXIX]

129 A PAIR OF IMPORTANT CHELSEA GROUPS OF THE SEASONS, each with two putti on high gilt rocaille bases, one with Winter wrapped in fur-lined red cloak warming his hands over a brazier, Autumn at his side scantily draped in a puce and yellow cloak holding a bunch of grapes, fruiting vine support ; the other with Summer wearing corn in her hair, Spring at her side leaning on an upturned basket of flowers, flower encrusted mounds, 11*in., gold anchor marks* 2

*** See an article by Bernard Rackham in *"Old Furniture"*, June, 1928 where he illustrates an earlier pair of groups, at Woburn Abbey.
See also the *"Connoisseur"*, March, 1930 and *"Apollo"*, June, 1938, p. xxi.

[*See* ILLUSTRATION, PLATE XXX]

130 A RARE CHELSEA " RANELAGH " FIGURE OF A LADY, standing against a flower-encrusted tree-trunk, holding her domino in her outstretched left hand, wearing blue and puce flowing head-veil, yellow bodice with puce-edged gilt stomacher and puce skirt with a bold design of gilt floral medallions and turquoise stripes, on gilt rococo moulded base with flowers in coloured relief, 11¾*in., gold anchor mark*

*** Illustrated in *"Apollo"*, September, 1936, p. 133, fig. IV.
See an interesting article on Ranelagh Gardens by Dr. Bellamy Gardner in the *"Connoisseur"*, November, 1940.

[*See* ILLUSTRATION, PLATE XXX]

131 A PAIR OF LARGE CHELSEA FIGURES OF MASQUERADERS, both wearing masks and in pseudo-Turkish costume, the lady in yellow ' stocking ' cap, ermine-lined puce cloak over a long puce-and-red flowered dress and yellow underskirt ; the man in lavender turban, fur-lined yellow cloak, gilt and puce jacket, turquoise breeches and red boots, both with tree-trunk supports and flower-encrused gilt rococo bases, 12¼*in., gold anchor marks* 2

*** Another pair of these figures, which are in the typical 'grand manner' of the period, was in the Hurlbutt Collection and illustrated in " *Chelsea China* ", pl. 8, and also by Rackham *"Connoisseur"*, July, 1925, p. 135, no. 3. A figure of the man in the Schreiber Collection (catalogue, pl. 19) is shown by Honey " *Old English Porcelain*", pl. 22 (Faber, 1948, pl. 24).

[*See* ILLUSTRATION, PLATE XXXI]

132 A FINE CHELSEA SET OF THE FOUR SEASONS, represented by classic figures, Apollo, playing the flute and standing against a flowering tree symbolic of Spring ; Summer as a youth, with a dragon coiled at his feet ; Bacchus, holding up a bunch of grapes in his left hand and garlanded with the fruit, as Autumn, and a bearded figure of Hercules, in lion's skin, emblematic of Winter, all with flower encrusted bases supported on high shaped pedestals richly gilt on a white ground, 7½*in., gold anchor marks* 4

*** Apollo and Bacchus illustrated by William King in " *Chelsea Porcelain* ", *pl.* 60.

[*See* ILLUSTRATION, PLATE XXXII]

133 An extremely rare Chelsea "Chinoiserie" Figure, after a Meissen original of a little boy, with full chubby cheeks, finely modelled as if dancing, his left leg raised and his right fist clenched and held out before him, draped in a voluminous white cloak and wearing yellow shoes and "pagoda" hat formed of a green leaf with puce ribs, oblong white base with flowers and leaves in coloured relief, 9⅛*in., red anchor period*

*** A marked example in the Burney Collection is very similar, but the child wears a silver crown in place of the leaf hat, see *Cheyne Book*, pl. 6, no. 184; see also Warren Cox, fig. 1042.

[*See* Illustration, Plate XXXIII]

134 A set of three Chelsea "Love in Disguise" Figures, as Cupids perhaps symbolising Faith, Love and Charity; all standing, Faith holding an anchor in front of him, Charity with a money-bag held aloft in his right hand, and Love with two billing doves in one hand and a gold key in the other; the costumes in typical shades of puce, turquoise and red enriched with burnished gold, flower encrusted mounds on gilt scroll bases, 6½*in. and* 7½*in., gold anchor marks* 3

[*See* Illustration, Plate XXXIII]

135 The celebrated Chelsea Group of two Dancers, the "beautiful groupe of figures of a man and woman dancing" mentioned in the 1755 and 1756 Catalogues, and inspired by the Meissen original of Eberlein; the man wearing domino, black hat, orange-red tunic over yellow-sleeved shirt and turquoise breeches, the lady in white bodice and apron and puce skirt, on rococo scrolled gilt base encrusted with flowers, 7¼*in., red anchor mark*

*** From the Sanders Fiske Collection, Sotheby's, 18th Nov., 1937, pl. 42. Other examples of this group, which is modelled with great movement and rhythm, are seen in Honey "*Old English Porcelain*", pl. 12A; B.M. Catalogue, fig. 36, Schreiber Catalogue pl. 14, no. 137; and *Cheyne Book*, pl. 8.

[*See* Illustration, Plate XXXIV]

136 Another Chelsea model of the Dancing Group, similar to the preceding lot, but with more delicate colouring, the lady, who wears her hair in long plaits, is dressed in turquoise bodice, pale yellow skirt and white apron, the man in buff-tinted hat, lilac tunic over a green-sleeved shirt and pink breeches, gilt rocaille base with flowers in coloured relief, 7½*in., red anchor mark*

*** Possibly the "wirligig" of Duesbury's "London Account Book"; for the Meissen model of the Tyrolese dancing pair, see Berling "*Meissner Porzellan*", fig. 86; the group is also known in Bow, and Chinese "famille-rose" porcelains.

[*See* Illustration, Plate XXXIV]

137 A VERY RARE CHELSEA " ITALIAN COMEDY " GROUP, after a Meissen model from the " Commedia Dell 'Arte ", Columbine seated on a mound, playing the guitar, wearing white dress with frills at the neck and sleeves decorated with blue bows, her head down-bent and looking at the music score held by Pantaloon who stands at her side, his left arm resting across her back and once holding a baton, he is depicted with long hair and beard, wearing black skull-cap and long black coat over brilliant orange-red tunic, breeches and stockings, yellow shoes, the tooled base with scattered flower sprigs in relief, the whole a most charmingly modelled composition, 6½*in.*, *red anchor period*

*** Formerly in the Collection of Lord Rockley.

The example in the Humphrey Cook Collection is illustrated by William King in " *English Porcelain Figures of the 18th Century* ", fig. 30.

Perhaps the " beautiful groupe of figures, Pantaloon and Columbine " of the 1755 catalogue (King, " *Chelsea Porcelain* ", p. 76, second day's sale, lot 27).

[*See* ILLUSTRATION, PLATE XXXIV]

138 AN ATTRACTIVE CHELSEA FIGURE OF A MASQUERADER or " Vivandiere ", masked and wearing a black tricorn hat over a lilac head scarf, her head turned to her right, her arms crossed on her breast, in puce short cape over a yellow jacket and skirt striped in mauve and terra-cotta, a turquoise drum at her waist on one side, a riding crop on the other and a flint-lock carbine slung over her back, small circular base outlined with gilt rocaille moulding and encrusted with flowers, 8½*in.*, *gold anchor mark*

*** From the Salting Collection.

Exhibited at the Chelsea Town Hall Exhibition, June,1924, and illustrated in the *Cheyne Book*, pl. 81, no. 251b.

Illustrated in *Country Life*, May 17th, 1924, p. 796.

[*See* ILLUSTRATION, PLATE XXXV]

139 ANOTHER RARE CHELSEA FIGURE OF A MASQUERADER as a peasant, in dancing attitude with his left leg raised, his masked face turned to his right, holding a goblet and wine-flask in his outstretched arms, wearing black hat wth flat brim, lilac tunic with gold buttons and deep white collar, under a black-lined pale puce cloak, in baggy turquoise knee breeches and pale yellow shoes, 8*in.*, *gold anchor mark*

*** This model is very rare. The figures are adapted from a print by Bowles, after Maurer, depicting the scene in the Ranelagh Gardens at the Jubilee Masquerade to celebrate the birthday of George Frederick, Prince of Wales, on May 24th, 1759. Horace Walpole, writing of a similar but earlier ball, said " Nothing in a fairy tale every surpassed it ".

[*See* ILLUSTRATION, PLATE XXXV]

140 A FINELY MODELLED CHELSEA FIGURE OF A MASQUERADER, a dancing girl, with her left arm gracefully outstretched, her right holding her puce long tunic which she wears under a lilac bodice and orange-red skirt with deep gilt border, in lilac head scarf over a frilled head-dress which projects over her masked face, 8¼*in.*, *gold anchor mark, rare*

*** The frilled head-dress recalls that of the " French Princess " in the Salting Collection, *Cheyne Book*, pl. 18, no. 251e, see also the article in *Country Life*, p. 795, cited above.

[*See* ILLUSTRATION, PLATE XXXV]

141 A RARE CHELSEA FIGURE OF A MASQUERADING HUNTSMAN, with a gun slung over one shoulder and a barrel over the other which he supports with his left arm, a sword in the scabbard at his side; wearing a fur-bordered red "stocking" cap, yellow-lined puce cloak over turquoise jacket with yellow sash, red breeches matching the cap and grey boots, his face masked and turned to his left, gilt rocaille small base, typical of the series, 8*in.*, *gold anchor mark*

[*See* ILLUSTRATION, PLATE XXXV]

142 A PAIR OF SUPERB CHELSEA "POT POURIE" VASES AND COVERS of double ogee form, with elaborately pierced necks and covers in "mazarine blue and gold", the double rococo handles and bracket feet with similar "embellishing"; painted in colours within quatrefoil panels, one with Jupiter as Diana with Callisto, the other with three water-nymphs symbolic of "The Source", after Boucher, on a richly burnished gold ground painted in enamel colours with roses, convolvulus, bells, tiger lilies and other flowers, 14*in.*, *gold anchor marks* 2

*** Perhaps the "picturesque beaker of the mazarine blue and gold, curiously enamell'd in figures upon a gold ground" of the 1770 Sale, see Nightingale, p. 7.

These vases are of the same shape as two of the celebrated "Dudley" vases and perhaps at one time formed part of a similar set. See William King, *Apollo*, June, 1948, "*The Dudley Vases*", pp. 141, 142 and also a pair of beaker-vases in the Huntington Collection, with similar type of decoration illustrated by Wenham in the "*Connoisseur*", Nov., 1933, p. 312.

[*See* ILLUSTRATION, PLATE XXXVI]

143 A MAGNIFICENT CHELSEA CLARET-GROUND VASE AND COVER, with elaborately pierced neck and cover as in the preceding lot, and "crimson and gold ornament handles"; the richly burnished oviform body superbly painted in an exuberant palette with exotic birds perched on rocks and leafy and fruiting branches, the bracket base moulded with leaf scrolls in white and gold on a claret ground, 17*in.*, *gold anchor period*

*** This, together with the central example of the "Dudley Vases" and the pair in the Huntington Collection, are examples of the superb technical triumph of the last period of the Chelsea Factory. See Nightingale, p. 14. Fourth Day of the 1770 sale. "One most magnificent vase and cover, crimson and gold ornament handles, curiously enamell'd in birds, and a very rich gold ground."

[*See* ILLUSTRATION, PLATE XXXVII]

144 AN IMPORTANT CHELSEA FIGURE OF A SHEPHERDESS, attractively modelled standing against a flower-encrusted tree-trunk, a lamb on the similarly decorated gilt rocaille base, the lady with head turned to her left, holding a gardening implement in her left arm, wearing a wide-brimmed yellow and green hat, turquoise bodice with a double row of yellow bows down the stomacher and white apron over a flower-sprigged skirt, a yellow-lined puce cloak hanging loosely over her shoulders, 9*in.*, *red anchor mark*

*** Most probably "a beautiful figure of a shepherdess standing", included in the Fifth Day's Sale, March 14th, 1755.

A very similar figure is illustrated in the "*Connoisseur*", January, 1930, p. vii.

[*See* ILLUSTRATION, PLATE XXXVIII]

145 A VERY FINE CHELSEA FIGURE OF THE CELEBRATED NURSE AND CHILD, from a model attributed to Bertelemy de Blenod, Fontainbleau, the nurse in white cap, rich chocolate-brown tunic with white collar and cuffs and white apron over sage-green skirt, the child wearing white cap and blue-bound pale yellow swaddling robes, the nurse seated on a white stool which in turn rests on a rectangular white base with single gilt line border and small scroll in front, 7¼*in., red anchor mark*

*** Mention of a " Nurse and child " is frequently made in the 1755 Catalogue, see William King, " *Chelsea Porcelain* ", p. 75.

The Lord Fisher has two examples of this figure in his fine Collection, see Rackham " *Connoisseur* ", December, 1930 and *Cheyne Book*, pl. 8, nos. 187 and 188, one of which has similar unusually bold colouring.

[*See* ILLUSTRATION, PLATE XXXVIII]

146 ANOTHER RARE CHELSEA FIGURE OF " LA NOURRICE ", similar to the preceding, but with the colours of the skirt and tunic reversed, the baby with pink swaddling bands and the white apron of the nurse in this case is decorated with flower sprigs, the base with gilt line border but without the scroll, 7¼*in., red anchor mark*

*** The colouring of these two figures is unusually rich for this period, and may have been decorated by Duesbury, see an entry in his " London Account Book " for enamelling a " Chellsea nurs ".

Another of these models, acquired by the Victoria and Albert Museum in 1936, and illustrated in the "*Connoisseur*", Nov., 1936, has similar flower sprigs on the skirt.

[*See* ILLUSTRATION, PLATE XXXVIII]

147 AN IMPORTANT CHELSEA GROUP OF SATURN AND HIS SON, strongly modelled with a bearded old man, nude but for a chocolate-brown cloak, devouring a nude child held in his arms, the child with arms outflung in terror, a sickle and corn leaning against the flower-encrusted tree-trunk, the square base similarly decorated with flowers, 9¾*in., red anchor period, rare*

*** This model, sometimes known as " The Shunammite and his Son " is perhaps the " fine large figure of Saturn " met with in the 1755 Catalogue, see King Appendix, March 14th, lot 12 and March 18th, lot 84.

The Collection of the Lord Fisher contains the other example, which is illustrated in " *English Porcelain Figures of the 18th Century* ", fig. 20, *Cheyne Book*, pl. 10A, no. 199 and "*Apollo*", May/June, 1945, p. 129.

[*See* ILLUSTRATION, PLATE XXXIX]

148 AN EXTREMELY FINE AND INTERESTING CHELSEA FIGURE OF MARS, of large size, well modelled with his left hand resting on a shield at his side, his right resting on his hip, his helmet behind his feet which are shod in yellow boots, wearing grey and gilt armour and a puce-lined cloak of an intense blue usually found only on Bow, with curly black hair and close beard, on typical flat square base ornamented in relief with flower sprigs, 10½*in., red anchor mark*

*** Compare this with the similar figure in the Hutton Collection illustrated in the *Cheyne Book*, pl. 10, no. 151.

" Two fine figures of Mars and Venus" appear in the 1755 Catalogue, lot 31, 13th March.

The peculiar blue of the cloak may well have been brought back from Bow, by workmen who migrated to that factory from Chelsea during Sprimont's illness.

[*See* ILLUSTRATION, PLATE XXXIX]

149 Another attractive and rare Chelsea Figure of Diana, probably from the same set of the Gods as Mars in the preceding lot, the goddess standing against a berried tree-trunk, her left hand held aloft, her right pendant at her side, a quiver of arrows slung across her back, wearing her gold crescent on top of her brown knotted hair, buskins, and a flowered yellow cloak lined with the peculiar matt blue seen on the previous lot, 10*in.*, *red anchor mark*

*** Another example in the Humphrey Cook Collection is illustrated by William King in "*English Porcelain Figures of the 18th Century*", pl. 21.

The 1755 Catalogue also includes "fine figure of Diana" and "Two fine large Figures of Diana and Saturn", 15th March and 18th March respectively.

The fine figure of Jupiter in this series is in the Bernard Eckstein Bequest, British Museum.

[*See* Illustration, Plate XXXIX]

End of Sale

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PLATE I

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PLATE VII

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PLATE IX

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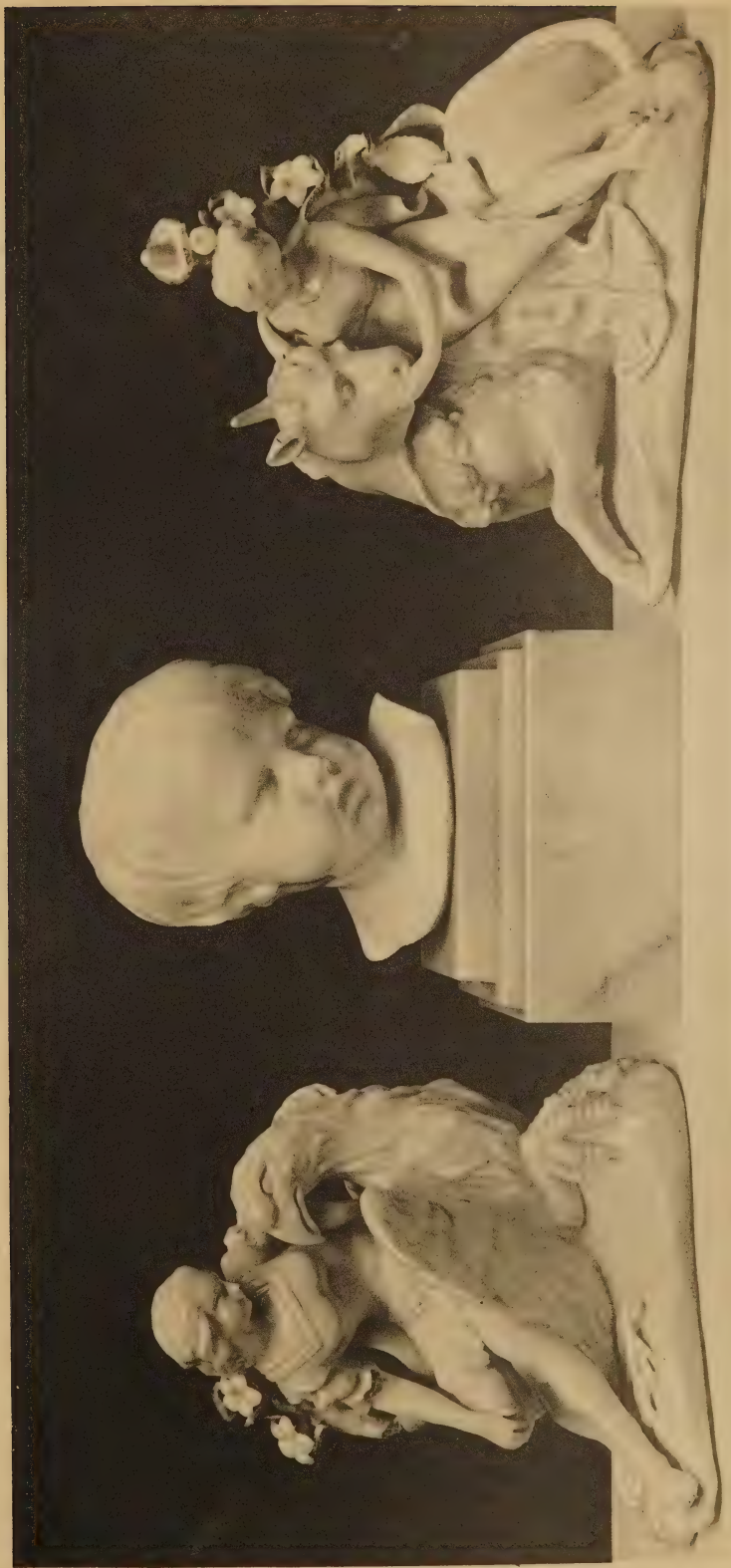

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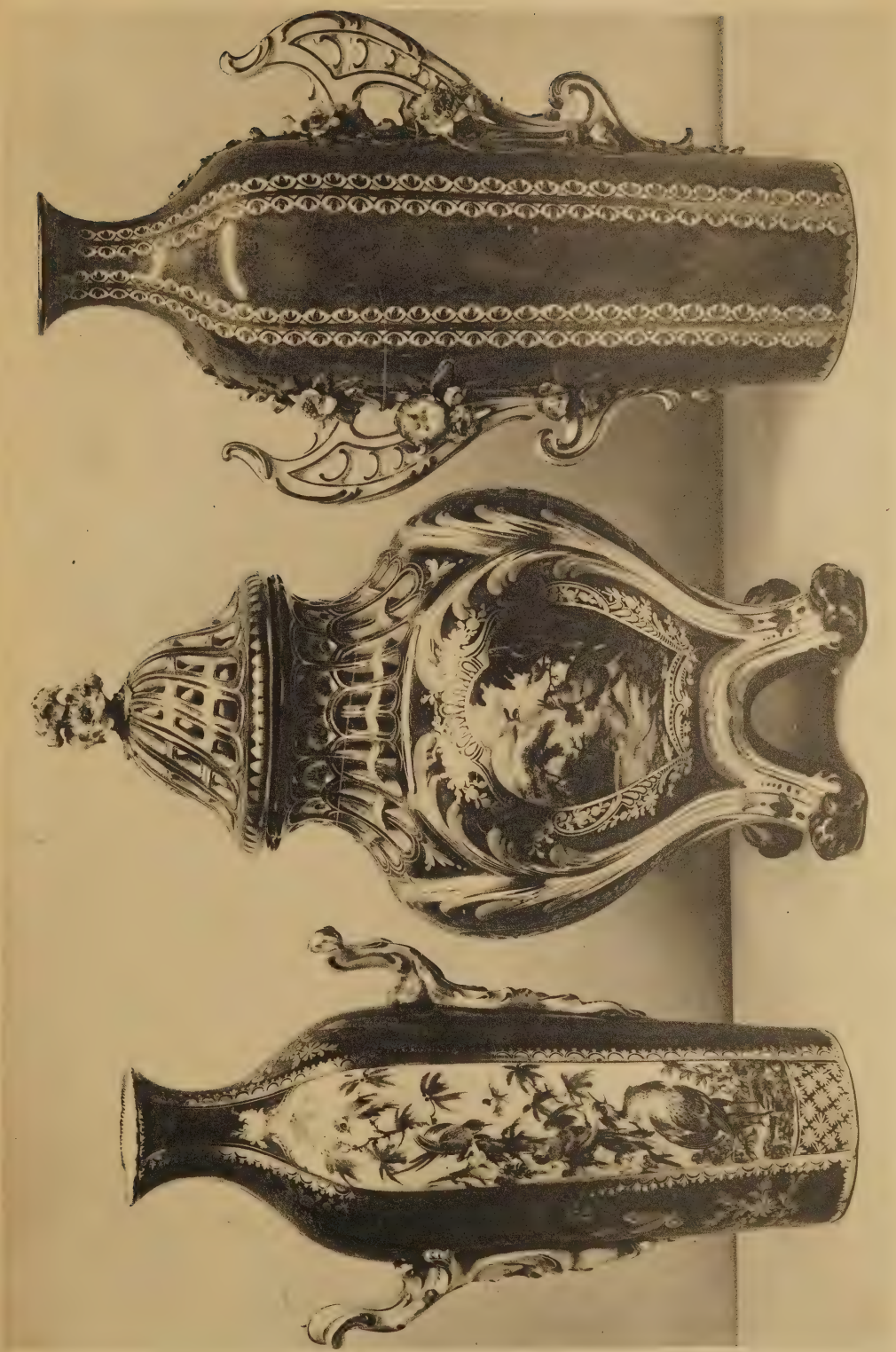

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Lot		£	s.	d.
1	Freeman	24	0	0
2	Hardy	27	0	0
3	Macpherson	48	0	0
4, 5	Gulson, Mrs.	6	0	0
6	Livings	4	0	0
7	Andrade	18	0	0
8	Sellick	38	0	0
9	Sellick	6	0	0
10	Charlton, Dr.	3	0	0
11	Andrade	10	0	0
12	Tilley	10	0	0
13	Tilley	70	0	0
14	Hopkins, F.	14	0	0
15	Hopkins, F.	7	0	0
16	Boswell & Ward	30	0	0
17	Partridge, F.	24	0	0
18	Staal, C.	30	0	0
19	Partridge, F.	42	0	0
20	King, H. R. M.	72	0	0
21	Blake	35	0	0
22	Tilley	34	0	0
23	Amor	24	0	0
24	Crow, L.	48	0	0
25	Crow, L.	18	0	0
26	Davis, H.	295	0	0
27	Amor	330	0	0
28	Staal, C.	105	0	0
29	Davis, H.	65	0	0
30	Staal, C.	100	0	0
31	Passmore	240	0	0
32	Sickel, Miss	50	0	0
33	Amor	120	0	0
34	Staal, C.	115	0	0
35	Amor	55	0	0
36	Staal, C.	90	0	0
37	Wilson, W.	50	0	0
38	Tilley	70	0	0
39	Staal, C.	95	0	0
40	Dougal	90	0	0
41	Wilson, W.	62	0	0
42	Tilley	115	0	0
43	Tilley	140	0	0
44	Amor	180	0	0
45	Amor	80	0	0
46	Amor	50	0	0
47	Patch	58	0	0
48	Patch	68	0	0
49	Amor	90	0	0
50	Staal, C.	68	0	0
51	Staal, C.	50	0	0
52	Oakes	210	0	0
53	Wilson, W.	95	0	0
54	Amor	90	0	0
55	Andrade	30	0	0
56	Amor	110	0	0
57	Tilley	150	0	0
58	Tilley	700	0	0
59	Kenning	70	0	0
60	Andrade	50	0	0
61	Sickel, Miss	50	0	0
62	Staal, C.	40	0	0
63	Greig, D.	42	0	0
64	Delamosne	11	0	0
65	Filkins	56	0	0
66	Charlton, Dr.	36	0	0
67	Graham	90	0	0
68	Manheim	26	0	0
69	Tilley	30	0	0
70	Dougal	300	0	0
71	Woollett	250	0	0
72	Davis, H.	430	0	0

Lot		£	s.	d.
73	Amor	50	0	0
74	Fairfax	390	0	0
75	Hardy	240	0	0
76	Woollett	190	0	0
77	Crow	50	0	0
78	Filkins	105	0	0
79	Crow	55	0	0
80	Tilley	27	0	0
81	Davis, H.	400	0	0
82	Amor	240	0	0
83	Partridge, F.	210	0	0
84	Amor	200	0	0
85	Tilley	80	0	0
86	Filkins	165	0	0
87	Filkins	130	0	0
88	Davis, C.	640	0	0
89	Davis, H.	190	0	0
90	Tilley	70	0	0
91	Backer	115	0	0
92/93	Curtis	650	0	0
94	Andrade	150	0	0
95	Amor	32	0	0
96	Baden	18	0	0
97	Crow	42	0	0
98	Partridge, F.	100	0	0
99	Amor	270	0	0
100	Delamosne	18	0	0
101	Woollett	18	0	0
102	Staal, C.	20	0	0
103	Woollett	160	0	0
104	Andrade	100	0	0
105	Yeoman	340	0	0
106	Backer	45	0	0
107	Backer	32	0	0
108	Tilley	38	0	0
109	Davis, H.	46	0	0
110	Staal, C.	78	0	0
111	Backer	45	0	0
112	Downey	70	0	0
113	Davis, H.	130	0	0
114	Staal, C.	26	0	0
115	Amor	35	0	0
116	Filkins	38	0	0
117/118	Andrade	100	0	0
119	Andrade	40	0	0
120	Tilley	90	0	0
121	Goldblatt	150	0	0
122	Amor	95	0	0
123	Partridge, F.	120	0	0
124	Partridge, F.	150	0	0
125	Partridge, F.	100	0	0
126	Nyburg	65	0	0
127	Dougal	70	0	0
128	Dougal	45	0	0
129	Woollett	140	0	0
130	Lenenton, Lady	45	0	0
131	Staal, C.	180	0	0
132	Staal, C.	180	0	0
133	Stoner	250	0	0
134	Boswell & Ward	65	0	0
135	Amor	480	0	0
136	Nyburg	240	0	0
137	Stoner	300	0	0
138	Tilley	130	0	0
139	Amor	200	0	0
140	Amor	300	0	0
141	Andrade	150	0	0
142	Partridge, F.	500	0	0
143	Partridge, F.	380	0	0
144	Tilley	120	0	0
145	Tilley	520	0	0
146	Stoner	540	0	0
147	Davis, C.	60	0	0
148	Manheim	120	0	0
149	Stoner	170	0	0
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